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WEINGARTNER GIVES INTERNATIONAL REPERTORY AT VIENNA FOLKS OPERA

His Own Work and Even "The Mikado" Included—
The New Czech Conservatory at Brünn to Give
Concerts—The Brünn Male Chorus One
Hundred Years Old

Brünn, Czechoslovakia, December 18, 1919.—The MUSICAL COURIER correspondent had the pleasure of meeting Felix Weingartner, and learned from him the plans of the Volks Opera in Vienna, over the musical destinies of which institute Weingartner presides. On December 23 the season's first novelty was presented—the opera "Maria Magdala," by Leo Hans, with Mme. Weingartner (Lucille Marcel) in the leading part. The composer's name screens that of a lady composer whose works have on repeated occasions met with much success in concerts. The next novelty will be "The Goldsmith from Toledo," by Offenbach. This is a postmortem discovery among this composer's works which was rearranged in text and revised. The third premiere will be Mascagni's "Lodoletta" in German. Mascagni, himself, is announced to appear on that occasion.

As regards the production of standard works, Weingartner's endeavor is to remain as international as possible. "Aida," "Tell," "Faust" have been given already, and they will be followed by "Meistersinger," "Flying Dutchman," "Fra Diavolo," "La Juive," "Hans Heiling," "Mignon," "The Mikado" and others. Prominent artists will be re-engaged, among them Jadwiga Debicka and Mme. Weingartner-Marcel. Others have been engaged for a first appearance and no effort will be spared to raise the high artistic standard of the house. In spite of the fabulous expense involved, much will be done to make the required scenery entirely adequate.

Weingartner, himself, goes abroad at the beginning of 1920 to fill a few engagements which he had to cancel at the beginning of the season when the difficulty of travel was excessive. Two of his own operas—"The Village School" and "Master Andrea"—were acquired for Italy by Sonzogno and will be heard in Milan at the beginning of next season. One of Weingartner's older operas, "Genesius," will be produced by the State Opera in Berlin, and will also soon be heard at the Vienna Volks Opera.

THE NEW CZECH CONSERVATORY AT BRÜNN.

Before the political change which gave the Czech people its independence, the musical life of Brünn had two centers: the "Organ School" and the philharmonic society of "Beseda Brnenska." When the new state was formed these two institutions were united and formed the nucleus of the Conservatory of Music. Faculties and departments were patterned after the Conservatory at Prague, the administration was entrusted to curators of the above mentioned two institutes and the artistic direction given to their professors.

Director, also professor of composition, Leos Janacek, is a composer himself who has received wide recognition. Vilem Kurz heads the piano department. There are nine other professors, including Bohumil Holub, a fine organist; Jan Kurz, instrumentation and composition; Rudolf Reissig, violin and chamber music; Vilem Petrzelka, musical theory, and Ludmila Tuvkova, piano and harp. The following lecturers assist: Anton Hromadka, liturgy and choral music; Jan Kaks, history of music; Franz Neumann, leader of the Brünn Opera, orchestral conducting; Josef Sumec, acoustics, and Oswald Chlubna, theory and instrumentation.

There are four principal divisions: "Instrumental Music," "Organ," "Vocal and Composition," "Conducting and Teaching." The conservatory also intends to give concerts to enrich the musical life of Moravia.

A NEW CZECHO-SLOVAK COMPOSER.

A young Czechoslovak composer who is becoming well known is Vilem Petrzelka. Born in Kralovi Poli in 1889 and a pupil of Leos Janacek, he completed his education at the Conservatory in Prague under Viteslav Novak. Besides being a successful instructor in composition, Petrzelka plays as piano soloist in concerts and his own works have been interpreted by him in the leading cities of the new republic. Among his compositions are: Moravian dance for orchestra, string quartet in B major, four piano sonatas, op. 3, just played in Prague with success; old style scherzo for orchestra, string quartet in C minor, and many smaller works.

THE SINGING SOCIETY OF MORAVIAN TEACHERS.

Under the direction of M. F. Vach, professor of music and composer, this union of young singers has done much

creditable work and has advanced into the front rank. "Pevecké Sdruzeni Ucitelu Moraskych" is the Czech name of this society. As early as 1906 these singers were greatly admired in concerts which they gave at Leipsic, when the critics united in praise of the flexibility of sound and expression and wealth of tone, which qualities were so much admired in the Bohemian String Quartet.

The fact that these artists sing from memory and appear on the concert platform without music is of great credit to them, since they render music of high rank which requires careful study. Shortly after the above mentioned appearance these singers were heard at Prague on several occasions at the Narodni Dum and at the Rudolfinum. Later followed successful concerts at Dresden, Vienna and Munich, while in Moravia this society has always been much admired. Professor Vach, its present excellent leader, seems even to have raised its standard of purity and beauty of tone. Better choral work could not be wished for.

THE MALE CHORUS OF BRÜNN.

The Brünn Male Chorus, an organization founded 100 years ago, suspended its work during the war period ex-

OPENING OF CHICAGO OPERA IN NEW YORK PROVES GALA MUSICAL EVENT

"L'Amore dei Tre Re," Substituted at Last Moment for "Norma," Offers Fine Vehicle for Another Mary Garden Triumph—Company, Stronger Than Ever, Draws Capacity House

Anyone who, unfamiliar with the turn of events, had visited the neighborhood of the Lexington Opera House on Monday evening, January 26, might have thought that the Star Opera Company, of unregretted memory, was still occupying the house, for a great crowd thronged the vestibule. This time, however, it was a mob not inimical to what was going on inside, and its only struggle was to get in and witness the performance, not to interrupt it. The occasion was the opening of the third New York season of the Chicago Opera Association, and the opera, Montemezzi's "L'Amore dei Tre Re," substituted for "Norma" owing to the illness of Rosa Raisa, again the victim of hard luck. The Montemezzi work brought forward Mary Garden as Fiora for the first time here, and also presented Edward Johnson, the American tenor, to New York for the first time in grand opera.

The Chicago annual opening is always a brilliant event in the New York operatic world, and this year it was even more so than ever before. The streets for blocks around were jammed with taxis and private cars, the sidewalks and lobby crowded, and the fine auditorium filled to the last inch of standing room. The single note of gloom was caused by the absence from the picture of one who, until now, has always been the principal figure in it—Cleofonte Campanini. The great leader is no more, and those who had ever been welcomed by his genial smile and warm handclasp when they returned anew each season to witness the artistic treats which he regularly spread for them, missed him sorely. It is a tribute, however, to his genius for organization that his passing on caused no interruption to the season and no perceptible lowering in the high standard which he set.

STRONGER THAN EVER.

The Chicago organization has come here this year stronger than it ever has been before, with such internationally famous artists as Galli-Curci, Mary Garden, Rosa Raisa, Yvonne Gall, Alessandro Bonci, Edward Johnson, Tito Schipa, Carlo Galeffi, Titta Ruffo and others, and a new conductor of such unusual ability as Gino Marinuzzi. And the public, appreciating the feast prepared for it by the efforts of the late, lamented director, has responded as never before. The subscription has been enormous and, with a very active box office sale—to say nothing of the liberal offers of the speculators, who, unfortunately, appear to have been able to get hold of a large number of tickets—nearly every night appears likely to take on the proportions of a "Galli-Curci night" in past years.

No small proportion of this result is due, also, to the exceedingly clever choice of an unhackneyed repertory, much of which is quite new to New York. It is a long time since any company has been able to offer anything so interesting as this opening week of the Chicago Association. Of the eight performances, six offer special features, and the eighth—"Madame Butterfly," with Miura and Lamont—although seen here before—will draw a full house at any time. Is it any wonder that the New York public crowds an opening week which offers "Pelleas," with Mary Garden; "Madame Chrysanthème" (new to New York), with Miura; Ravel's "Spanish Hour," a novelty, combined with Titta Ruffo in "Pagliacci";

Mary Garden for the first time here in "L'Amore dei Tre Re"; DeKoven's new "Rip Van Winkle," and "The Masked Ball," with Raisa, and Bonci making his first appearance in years? Whoever arranged that first week's repertory was an astute business person, and it is sincerely to be hoped that influenza will not notably change his arrangements.

If one missed, at the opening performance, the glorious voice of Mme. Raisa, there was compensation in the superb acting of Miss Garden, and many a music lover was secretly glad to listen to the manifold melodic and harmonic beauties of Montemezzi's opera—a work, by the way, that has won more success in this country than in the composer's native land—instead of to the often threadbare tunes of Bellini, with their poverty of harmonic support.

Word had come from Chicago that Mary Garden had added another to her long line of triumphal successes with Fiora, which she sang for the first time only a few weeks ago, and New York most emphatically confirmed the Chicago verdict. Fiora is just such an emotional role as best

(Continued on page 24.)



MANA-ZUCCA.

The versatile young composer-pianist, who leaves New York the first of February for a tour of the Pacific Coast, which will include two appearances as soloist with the Los Angeles Symphony Orchestra (Adolf Tandler, conductor) on February 20-21. Upon these occasions Mana-Zucca will perform her new piano concerto. On her return to New York she will make her appearance at one of the Sunday night concerts at the Metropolitan Opera House. Mana-Zucca is an exceptionally gifted musician, for in addition to composing and being an accomplished pianist, she is also a singer. Last summer Mana-Zucca achieved much success when she appeared as soprano soloist with the New York Military Band, Edwin Franko Goldman, conductor, as well as with the Police Band of New York, and it is not at all surprising that a New York paper referred to her as "the gifted three-in-one artist."

cepting for charity concerts. The conductor is Richard Wickenhauser, the composer, whose reputation has spread far beyond the frontiers of Czechoslovakia. He has led the chorus for over ten years, and is also the author of a statistical review of the society's history and of the works which it has interpreted in its public concerts.

During the war the society performed orchestral works besides choral compositions. The Mozart Requiem was notable on the program. Among other works the "Balkan Songs" with orchestra, by Kremser, scored very high. This choral union has today nearly 200 members, and features the folk song; there is also a women's chorus of recent organization.

We are soon to hear Schubert's oratorio, "Miriam's Song," besides works by Hegar, the chorus leader from Zurich, who ranks high as a composer of works for the male chorus. The society will shortly celebrate its one hundredth anniversary, when a chorus by Franz Abt, who was one of the honorary members, will be sung.

E. H.

A REVIEW OF
FREDERICK H. MARTEN'S
BOOK

VIOLIN MASTERY

BY
ARTHUR M. ABELL

SOME OBSERVATIONS ON THE IDEAS EXPRESSED BY THE FAMOUS VIOLINISTS INTERVIEWED

UNDER the title of "Violin Mastery," Frederick H. Marten has published an interesting and valuable book, to which he has given the sub-title "Talks with Master Violinists and Teachers." This sub-title gives us at once an insight into the plan of the work. Mr. Marten's purpose was to induce the great violinists and pedagogues to discuss in a free and informal manner the musical, technical, interpretative and aesthetic phases of the art of violin playing, and to state what they thought constituted "violin mastery." It was a felicitous idea on the part of the author and it has been admirably put into execution.

THE SCOPE OF THE BOOK.

The aspiring violin student will find much that is uplifting and helpful in the volume, and all the ideas are so happily and naturally expressed that there is no possibility of mistaking the intentions of each of the artists interviewed. But the work has a far greater scope than being merely instructive for the student. It will appeal to everyone interested in violin playing, to everyone desirous of obtaining valuable information from those who speak with authority on the subject.

Although certain fundamental problems are touched upon with all Mr. Marten has wisely left a wide scope of treatment to each of the twenty-four artists interviewed. He has not hampered them too much by questions, but has let them talk about a wide variety of subjects bearing on their art, with the result that we have from the older men with whom Mr. Marten talked many delightful conversations, reminiscences of great artists of the past, such as Vieuxtemps, Joachim, Sivori, Sarasate and others.

YSAYE'S TRIBUTE TO VIEUXTEMPS.

Ysaye's eulogy of Vieuxtemps is a beautiful tribute to a great artist to an illustrious predecessor. "He was a very great man," says Ysaye, "the grandeur of whose tradition lives in the whole romantic school of violin playing. Look at his seven concertos! Of course they are written with an eye to effect, from the virtuoso's standpoint, yet how firmly and solidly they are built up. As regards virtuoso effects, only Paganini's music can compare with his. . . . Vieuxtemps made the instrument take the road of romanticism. Before all the violin was made to charm and Vieuxtemps knew it. . . . Since Vieuxtemps there has been hardly one new passage written for the violin, and this has retarded the development of its technic."

DIFFERENCES OF OPINION.

In reading "Violin Mastery" I was struck by the often diametrically opposed views of the great violinist on certain subjects. For instance, the important question of schools. Ysaye says: "Speaking of schools, I find there is a great tendency to confuse the Belgian and French. This should not be. They are distinct, although the latter has undoubtedly been formed and influenced by the former."

Thibaud, on the other hand, sees little difference between them. "They have married and are one," he says. The much mooted question of the steel E string is frequently discussed. Nearly all see in it a godsend to the violinist, but a few decry it as an abomination. Opposing views on many other subjects are entertained. This is only natural, as it is, after all, a question of individuality and temperament. The views of the great violinists are no less valuable because often conflicting. On the contrary, if they all felt and thought alike they would all play alike, and that would be a deplorable state of affairs.

LEOPOLD AUER DISCUSSES HIS METHOD.

Of particular interest is what Leopold Auer has to say about his method of teaching, or rather his lack of method, for the great master claims that he has none. "How do you form such wonderful artists? What is the secret of your method?" was the first question put to the greatest and most illustrious of all violin instructors now living. "The one great point I lay stress on in teaching," he says, "is never to kill the individuality of the pupil. . . . My idea has always been to help bring out what nature has already given." Here we have the secret why no two Auer pupils play alike. Elman, Heifetz and Seidel, for instance, represent widely different ideals. Auer also has much of interest to say on the questions of the national conservatory, hours of practice, Bach sonatas, and prodigies.

MISCHA ELMAN TALKS OF TONE COLOR.

Mischa Elman throws out valuable hints on "Life and Color in Interpretation." He also talks of other matters. He is the only one of the great violinists interviewed who touches upon the important subject of balance between right arm and left hand as a means of producing a beautiful tone. Concerning strings, he says: "I never use wire strings; they have no color, no quality." For the benefit of the reader it is only fair to state, however, that since making this statement, a year and a half ago, Elman has been converted to the wire E, which he now uses exclusively, as do Ysaye, Kreisler, Thibaud, Heifetz, and many other soloists now before the public in this country.

The first violinist of importance to use the steel E was Anton Witek. I heard him play the Mendelssohn concerto in Berlin with the Philharmonic Orchestra more than twenty-five years ago, shortly after he became concertmaster of that organization. On looking at his violin in the artist room afterward, I was astonished to find it strung with a steel E. Witek declared, even then, that the great violinists would all come to it in time. And lo and behold, his prophecy has come true.

KREISLER SAYS TECHNIC IS MENTAL.

Fritz Kreisler's remarks on "Personality in Art" are illuminating. He also has some interesting things to say about technic, which he believes should be mental, rather

than manual. Above all, he lays great stress on sincerity and honesty in striving for artistic ideals. "I firmly believe," he says, "that if one is destined to become an artist the technical means find themselves. The necessity of expression will follow the line of least resistance." Coming from so great an artist, this assertion, taken literally, may seem discouraging to many a student struggling with the technic of the violin. But in a larger sense it rings true, if we interpret the words "destined to become an artist" as meaning possessing the necessary fitness—mental and physical. For without this fitness, this specific something, this prenatal predilection for the violin, no one can become great on the instrument. Curiously enough, none of the great violinists quoted in the book lays stress on this absolutely necessary special natural aptitude. Yet in my opinion it is the very first requisite for attaining "Violin Mastery."

A CASE IN POINT.

From personal experience I know that there are no methods, systems or means known to mankind that can give a student a virtuoso technic or a beautiful, soulful tone on the violin, if he does not naturally possess certain physical and mental attributes which fit him for these two attainments. I went to Europe in 1890 with the determination to become a great violinist, and for fourteen years (until 1904) I practiced six hours a day. I had the best of private instruction, including six years with Carl Halir and a year and a half with César Thomson. I also profited through advice from Wilhelmj, Ysaye and many others. Joachim once gave me a private lesson free of charge at his home. He pointed out fundamental defects, but I was not able to overcome them, for the simple reason that I did not have that specific violinistic ability in the degree necessary to achieve my goal. To be sure, I was terribly handicapped by my age. I was twenty-two when I began with Halir and had had very slight preliminary training. I had never touched a violin until I was seventeen, and practically full grown, and I only practiced one hour a day before I went to Germany. Hence, I was practically a beginner when Halir started me with Kreutzer.

THE FOLLY OF COMMENCING TOO LATE.

Franz Kneisel, in "Violin Mastery," points out the folly of beginning the violin at so late an age. He says Americans, as a rule, begin too late. "It is a great handicap," he claims, "to begin really serious work at seventeen or eighteen, when the flexible bones of childhood have hardened and have not the pliability needed for violin gymnastics."

As for myself, I am certain that I could not have acquired a virtuoso technic or a beautiful tone, even if I had begun in childhood, and during my experience of nearly thirty years in Europe, where I came into close touch with more than two thousand violin students from all parts of the world, I have found that ninety-nine per cent. of them lacked that special violinistic ability necessary to become a great soloist—and this is what practically all of them aspired to. It is not lack of method, lack of school, lack of industry, lack of interest; it is lack of talent that makes it possible to count the really great violinists of the world on the fingers of one hand.

SOMETHING MORE THAN MUSICAL INTELLIGENCE NEEDED.

It is not a question of intelligence either, for some of the keenest intellects I ever knew could not acquire technic. On the other hand, Sarasate, a supreme violin genius, was a man of very inferior mentality outside of his fiddle; the same was true of Sivori. Still less has technical and tonal ability anything to do with being musical. One can be a musical genius and lack utterly all instrumental ability. This claim, I know, will seem absurd to many of my readers, but it is true. Musical history is full of famous instances. I will mention only two notorious cases—those of Richard Wagner and Robert Schumann.

WAGNER AND SCHUMANN COULD NOT ACQUIRE PIANO TECHNIC.

The same principles hold good with the piano as with the violin. Wagner tells in his autobiography how in his youth he struggled in vain to master the piano. Later, he always marveled at the virtuosity of Liszt, Tausig and Buelow. The case of Schumann is well known; it was his ambition to become a pianist, not a composer, and as he had no natural technical facility, he tried to force it by mechanical means, with the result that he ruined his hand by permanently laming a finger, and was compelled forever to forego all hopes of a pianistic career. Men with such gigantic intellects and supreme, Heaven-born musical gifts could not get technic while others possessing one-tenth of their mental and musical ability became celebrated virtuosi! What shall we say to this?

I do not believe that either piano or violin technic is altogether mental, although no less an authority than Kreisler says so, as well as numerous others in "Violin Mastery," and certain great pianists claim the same thing. It certainly is a Heaven-born gift—I mean of course, virtuosity in the highest and broadest sense—and few possess it. It is quite true that most of the great virtuosi are men of superior mentality and great musical ability, but they owe their instrumental attainments to something besides these two attributes. This question of special talent opens up an important new phase of violin mastery, and it would be interesting and edifying if different violinists would take up the subject and express their views in these columns as to what really constitutes specific talent for the violin.

TWO FAMOUS QUARTET LEADERS.

Franz Kneisel and Adolfo Betti hold opposite views about ensemble playing. Kneisel claims that the leader represents seventy per cent. and the other three players together only thirty per cent. of the organization, while Betti declares that the four players should be so well

balanced as to be practically equal in interpretative value. Both men are right, each in his own particular sphere, for the two artists represent widely different standpoints—Kneisel the classic and Betti the modern. In the classical string quartets the first violin has to carry about seventy per cent. of the musical burdens. Indeed, Haydn's quartets are mostly violin solos with string accompaniments. In modern chamber music, the parts are much more evenly distributed.

Betti gives some interesting details concerning the obstacles to be surmounted before the works of the ultra-moderns like Schoenberg, Debussy, Stravinsky and others can be made to sound well. His remarks on dynamics, "tempered" intonation in chords, and the modern ensemble spirit are very entertaining.

VIEWS OF TOSCHA SEIDEL AND JASCHA HEIFETZ.

These two youthful geniuses have something of value to say. Seidel's definition of what violin mastery consists of is as lucid and convincing as any in the book. He also tells how Auer teaches, and he gives admirable illustrations of the difference between artist students and amateur pupils. His analysis shows that he has done some deep thinking. Seidel's first teacher, Alexander Fiedemann, used frequently to bring the boy to play for me in Berlin. He was about eight years old when he first came, and the sturdy little fellow played Spohr's difficult seventh concerto so wonderfully that I had him play it at one of my weekly musicals. Schleich, the great biologist and authority on metaphysics, was present. Being himself very musical and an admirable pianist, he was greatly interested in the child. When I asked him how he explained it, he simply said that Toscha was free from all inhibitions. This was, no doubt, true, but this is negative; the boy also had a positive something that pushed him on to become the great violinist into which he has developed.

WHAT HEIFETZ SAYS.

Heifetz's remarks reveal him, too, as a thinker. He says: "Music is in that mysterious ego of the man; it is his soul; and his body is like his violin, nothing but a tool. Of course, the great master must have the tools that suit him best, and it is the happy combination that makes for success." A remarkable definition, this, and a true one.

Space forbids my quoting from all interesting and valuable thoughts. Theodore Spiering, under the caption: "The Application of Bow Exercises to the Study of Kreutzer," gives some valuable practical suggestions for students as to how to master the bow. The late Maud Powell tells of her experiences as a student with Joachim and Dancal. She also gives some good advice to students who contemplate a professional career. Arthur Hartmann, in a very original manner—he always is original and convincing—tells some of the secrets of tone and technic; his nine "Beatitudes for Violinists" are worthy of being framed and hung on the wall where they can always be seen.

Eddy Brown makes some comparisons between his two great teachers, Hubay and Auer. In speaking of technic he wisely lays great stress on scale practice. Tivadar Nachez says he objects to being known as a composer only by his "Gypsy Dances" when he has written so many better things. Under the heading "Joachim and Leonard as Teachers," he tells of the impression he obtained from these two great violinists. His accounts of meeting Ernst's widow, the Marquise de Gallifet, known in former years as Teresa Millanolo, the first famous woman violinist; also of Sivori and of his pearly scales, are most interesting.

Thibaud discourses on the ideal program, tells of his experiences in public with Stradivarius and Guarnerius violins, and eulogizes Sarasate. Finally, Gustave Saenger gives the viewpoint of the editor as a factor in violin mastery.

THOMSON, SEVCIK AND HUBAY.

Of course, to be complete, the book should contain interviews with such veteran, old world celebrities as Thomson, Sevcik and Hubay; also some younger international masters as Flesch, the Hungarian; Burmester, the German; Serato, the Italian; and Manen, the Spaniard. Such interviews were not possible when the material for the book was collected, as the war was still in progress, but they might be included in a later edition.

WHY NOT MUSIN, LICHTENBERG AND WITEK.

It seems to me that three violinists now in this country should have been included in the scheme, as they are artists who stand for a great deal. I refer to the veteran Belgian, Ovide Musin; to Leopold Lichtenberg and Anton Witek. Musin was playing in this country with sensational success thirty-seven years ago, long before the advent of Ysaye. He is the only celebrated violinist now living who has encircled the entire globe on his tours. He is a teacher of great experience. He studied for several years with Leonard, and he could have told much of value about that great master. He also heard Vieuxtemps play. The reminiscences of such a man are of inestimable value to students.

Lichtenberg was picked up by Wieniawski during his tour of the United States with Rubinstein the season of 1873-74. The boy's talent so impressed the great Pole that he took him to Brussels and gave him private lessons for years. He even had him live in his own home. Lichtenberg could have given us a picture of Wieniawski, such as could no one else. He has not played in public of late, but he was in former years a wonderful soloist. I heard him play thirty-four years ago and I never forgot the impression.

Witek could have told us about the Prague school, when it was in all its glory, before the advent of Sevcik. Then Benezit was the great teacher there and his pupils included Witek, Halir, Zajic, Ondricek, and many others.

(Continued on page 54.)

YOUNG AUSTRALIAN VIOLINIST PROCLAIMED A GREAT ARTIST

Kubelik, Recognizing Daisy Kennedy's Talent, Sends Her to Sevcik—She Emerges Among the Best Players of Her Sex—Is Wife of Moiseiwitsch

Sydney, N. S. W., Australia, December 5, 1919.—Just eleven years ago Kubelik was nearing the end of his tour of Australia and was giving his final concerts in Adelaide, the capital of South Australia. One fine morning a girl



Photo © Claude Harris, Ltd., London

DAISY KENNEDY,

The young Australian violinist, and wife of Benno Moiseiwitsch, the distinguished Russian pianist. Her quick rise to fame and her unusual success in her native country as well as in England, have brought her into the limelight. It is to a great extent due to her aggressiveness that Mr. Moiseiwitsch has attained his great achievements.

not yet fifteen summers, overgrown and thin, with very long legs and a mass of dishevelled reddish-brown hair entered the portals of the hotel where the violinist was staying. She carried a violin case under her arm and as she entered, stopped and half turned back. She was plainly nervous, horribly so, and obviously on the point of making a quick get out and doing a record sprint down the street. But this girl had grit and pluck for all her nervousness. Taking her courage in both hands, she went boldly up to the recording angel in the booking office and saying that she wanted to see "Mr. Kubelik." I do not know what further passed between herself and the recording angel, but certain it was that she was referred to Kubelik's secretary and that in due time she found herself in his presence. She told him she was a violin student at the conservatoire of the city and that she came to play for Mr. Kubelik as she believed she had talent and wanted his opinion upon it. The secretary smiled but said it was quite impossible. M. Kubelik had heard many play in his world's tour and, in fact, was bored to death with the student business and had made up his mind not to hear any more—at all events not in Australia. And coming without an introduction—well you know it was quite impossible—sorry and all that sort of thing, but really impossible.

"COME AND HEAR THIS!"

The overgrown girl with the dishevelled hair and the violin case made her best bow and departed, dismayed, but not as a girl without hope. An introduction was wanted and she would get it. In the end an influential amateur called upon the violinist and explained the position, saying that he and others believed she was really and truly talented. Kubelik said "No" at first and for a long time afterwards. He could not break his rule and if he heard one, he would have to hear the whole bag of violin students in the town. But in the end he said "Yes," and bade the enthusiastic amateur bring his protégée on the morrow.

Next morning the long-legged girl again entered the hotel with her violin case under her arm. She played for Kubelik and before she had enunciated many bars, he went to the door and shouted to his accompanist in the next room: "For goodness sake come and hear this." The accompanist came, heard and was conquered, just as Kubelik had been. A movement of a concerto was played. She broke her E string, put in another and began all over again. Result, an interview later with her relations and friends and the advice: "This young girl has outstanding talent. Send her to Europe—to Prague, to study with Sevcik, my own master. I will furnish her with a letter of introduction." Relatives and friends lost no time in acting upon the advice. A citizens' farewell concert was organized. It realized about \$500 and the long-legged girl sailed with little in her pocket, but with a great big heart and a determination never to look back till she had reached the goal she had set herself.

THE GIRL RETURNS HOME.

That was the sowing. The harvest was, for the Adelaide people and the people generally of Australia, when Daisy Kennedy returned to her home land in November, with the hall mark of London's critics, one of whom described her as "of her sex, the foremost living violinist," and of the critics of many cities of the Continent of Europe.

NOT FOR TOURING PURPOSES.

Miss Kennedy returned not for the purpose of giving concerts, but to see her father, head-master of a school in Adelaide, and her mother. She was, however, induced to give a few concerts. She then came on to Sydney,

(Continued on page 47.)

SOME SEASON
You Will Engage

PAUL ALTHOUSE

Leading Tenor of the Metropolitan
Opera Company

For Your Concert Course

WHY Not Next Season?



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THIRTY DATES successfully filled during October, November and December, 1919.

TWENTY DATES in Midwinter tour during January and February, 1920.

SPRING TOUR
DURING MARCH, APRIL
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Concert Management:

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KNABE PIANO

LIVERPOOL PHILHARMONIC CONCERTS NOW ON SAFE FINANCIAL BASIS

Crowded Houses Hear Welsh Choral Union

MAX MOSSEL CONCERTS.

Liverpool, December 31, 1919.—The novel expedient of booking every seat in the Philharmonic Hall at one uniform rate has been justified by results, and the financial safety of the venture has been assured. I have already told you of the Moiseiwitsch recital, which inaugurated the series; and the program for the second date (December 6) was hardly less interesting. Myra Hess was at the piano and joined Mossel himself in a Grieg sonata and some minor pieces. Elsa Stralia's powerful soprano and John Coates' agreeable tenor had full support from the accompaniments of Ella Ivimey, and the local arrangements were in the hands of Rushworth & Dreaper. For the next concert we are to have that cultured singer Muriel Foster and Frederic Lamond the pianist.

RODEWALD CONCERT SOCIETY.

The principal event of the gathering on December 8 was the first production by the Catterall Quartet, with the assistance of Beatrice Hewitt, of Elgar's Quintet, the first impression of which is favorable, although several hearings are necessary if all its points are to be properly appreciated. Miss Hewitt took the place of Marjorie Sothan at the eleventh hour, owing to the illness of the latter, but, although she bravely attacked her part and showed ample address, there was a want of cohesion in the ensemble which rather "dimmed the mirror," so to speak. She was more successful in the Brahms Quintet in F which formed an effective contrast to the Elgarian idiom.

PHILHARMONIC SOCIETY.

The program of the fourth concert, under the direction of Adrian C. Boult, was entirely free from modern novelties with the exception of Vaughan Williams' clever but not evenly sustained overture to "The Wasps" of Aristophanes. Schubert's Unfinished Symphony and Mozart's "Magic Flute" overture divided the interest of the second part, though neither was noteworthy for special excellence. The symphony was by no means free of blemishes, and the slow movement was robbed of its tender fragrance by an excessive tempo. Brahms' violin concerto is never, to my mind, suitable for female performers, but from a technical point of view there was nothing to urge against Adila d'Aranyi's version. The lady is a niece of Joachim and certainly a very brilliant executant. Margaret Balfour's vocal contributions were selected from Brahms, Schubert and John Ireland, all of which were ably treated.

The presence of Sir Thomas Beecham at the conductor's desk lent special interest to the fifth concert of the season and attracted an unusually large audience. Beethoven's second symphony is not heard so frequently nowadays and its revival on December 16 was a welcome experience for all concerned. Mozart's serenade for strings formed a worthy companion, and the program was completed by Rimsky-Korsakoff's "Golden Cock" suite and Elgar's

"Cockaigne" overture. All these were dealt with by Sir Thomas with preternaturally grave countenance and abundance of sinuous gesture, sometimes using the baton and at others relying on his hands only à la Safonoff. At all events, whatever his gesticulative methods may be, he got what he wanted and everything he handled was perfect in detail. At the outset his restless bodily movements savored of affectation and provoked smiles, but the feeling soon wore off in view of the illuminating results obtained. Dinah Gilly displayed a good baritone voice in Massenet's "Vision fugitive" and Leoncavallo's "Prologue," creating a favorable impression.

WELSH CHORAL UNION.

The usual Christmas performance of this Society drew, as usual, a crowded audience, and the performance on the whole was quite satisfactory. Of course this work "is at the finger ends" of the members, so that the only thing for Conductor Hopkin Evans to do was to obtain the necessary chiaroscuro, which in most instances he did, though his tempi more than once were faster than usual, especially in "He Trusted God," which lost much of its force through this. The event of the evening, however, was the debut of Lilian Styles-Allen, whose excellent mezzo-soprano was exactly suited to the music. All her numbers from the florid "Rejoice Greatly" to the prayerful "I Know that My Redeemer Liveth" were phrased with accuracy, and, after a little more experience, I feel sure that Miss Styles-Allen's services will soon be in wide request.

W. J. B.

Dr. Elsenheimer Pupil from Mexico Scores

Gloria Sevilla, an artist-pupil of Dr. N. J. Elsenheimer at the Granberry Piano School of New York, gave a recital in Carnegie Chamber Music Hall on Monday evening, January 19, which, despite the inclement weather, was attended by a good sized audience. The young lady played a program which contained sarabande and prelude in A minor, Bach; andante favori in F major, op. 15, Beethoven; novelette in E major, op. 21, Schumann; nocturne in C sharp minor, op. 27, No. 1, Chopin; "Gondoliera" in F sharp major, Liszt; MacDowell's "The Eagle" and "The Brooklet," as well as the prelude in G minor, op. 23, No. 5, by Rachmaninoff. Her performance from beginning to end revealed thorough understanding of the different moods necessary to render such a varied program. Dr. Elsenheimer's excellent work was plainly apparent.

Opening with Bach's sarabande and prelude, she at once disclosed to her hearers that her training was of a superior order. In Beethoven's andante favori, which followed, she strengthened the fine impression made with the Bach number, and the other selections were all rendered brilliantly, as well as with precision and authority. The audience bestowed liberal and well deserved applause on the young artist, who returns to her home in Mexico City, shortly.

Her teacher, Dr. N. J. Elsenheimer, was congratulated by a large contingent of friends and admirers of the concert giver.

Leginska Artists in Recital

The Art Room, Steinway Hall, held a good audience, January 16, gathered on invitation of Ethel Leginska, the piano virtuosa, to hear four of her pupils play, and Eugene Berton (who has studied with Mme. Novello Davies) in songs by modern composers. Evelione Taglione started the program with Bach, Chopin and Czerny excerpts, playing with warmth, and especial speed and clearness in a Czerny study. Phoebe Jefferson is a budding young artist; her playing of Liszt's ballad in B minor showed fine poise and big technic, and she struck the dramatic note in Chopin's polonaise in E flat. Clean-cut pianism marked Lucy Oliver's playing of two Armenian folk songs, "Wedding March" and "Lepo-Lele," transcribed by Brockway. Paula Pardee followed with Leginska's own unique work, still in manuscript, "The Gargoyles of Notre Dame," and which met the same reception as it did when played at Aeolian Hall earlier in the week by Aurore La Croix, that is, it had to be repeated. A scherzo by Griffes completed her numbers, both works being played with astonishing vivacity and well rounded technic. All the young pianists, apparently under sixteen years of age, played and looked like their much admired teacher, certain well-defined mannerisms entering into their performance, such as the long lingering after a final chord (an artistic point); the pose at the piano, including raising the hands, and last but not least, the cranial adornment.

Eugene Berton, baritone, gave numbers by Moussorgsky, some rondeaus by Debussy (in French), English songs by Carpenter and Palmer, and manuscript songs by Leginska—"Dunsany," "The Frozen Heart" and "In a Garden"—with temperamental expression, distinct enunciation and artistic style. To some of these Leginska played ideal accompaniments, Mr. Berton playing others for himself. The Leginska pupils will be heard on the 16th of each month in the same hall, and if those to appear play as well as those of January 16, high-class, quite professional playing will be heard.

Votichenko to Give Recital February 14

Sasha Votichenko, the Russian composer and sole exponent of the tympanon, will give a tympanon recital at Aeolian Hall, New York, on Wednesday evening, February 11, assisted by the Russian Symphony Orchestra, Modest Altschuler, conductor, and the Russian Cathedral Quartet. Since this quartet was added to the Russian Cathedral Choir the attention of many well known critics has been drawn, and the general public has welcomed the singing with reverent admiration, appreciating the unique position which this organization occupies in the musical world.

Two of Votichenko's compositions which have been orchestrated by Modest Altschuler will be sung by the quartet—"Easter Chimes in Little Russia" and "The Song of the Chain," a composition which suggests the sad life of the Siberian prisoners. A number of beautiful tone pictures of pastoral life in the province of Little Russia will be played by Votichenko on the tympanon.

"Mr. Galeffi is the best Manfredo vocally and dramatically that the United States has seen." —W. L. Hubbard, Chicago Tribune



© Moffett, Chicago

AS RIGOLETTO

Mr. Galeffi is the best Manfredo vocally and dramatically that the United States has seen, none of the previous portrayals of the part, either here or in New York or Boston, approaching him in beauty of voice, manliness of action, and strength of characterization.—*Chicago Tribune*, January 10, 1920.

Then there was Galeffi, likewise virile, a beautiful singer and a strikingly handsome artist.—*Chicago Journal*.

Carlo Galeffi, undoubtedly one of the best baritones I have ever heard, very successfully caught the essence of nobility and sadness of Manfredo.

Galeffi as the injured husband was superb, in spite of a role that is almost unsingable.—*Chicago Herald-Examiner*.

The sorrowful, heroic character was sincerely presented and sung with rich and glorious tone.—*Herman Devries*, *Chicago American*.

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FROM A REVIEW BY W. L. HUBBARD
OF MISS HEMPEL'S CHICAGO RECITAL

SUNDAY, DECEMBER 14, 1919

The Chicago Daily Tribune.
THE WORLD'S GREATEST NEWSPAPER

*"TO-DAY SHE STANDS NOT ONLY
AT THE HEAD OF THE COLORATURA
SINGERS OF THE UNITED STATES,
BUT IS A SONG RECITALIST OF
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ONLY NEW YORK RECITAL
TUESDAY EVENING, FEBRUARY 3rd
CARNEGIE HALL
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STEINWAY PIANO
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MANAGEMENT OF FRIEDA HEMPEL
95 MADISON AVENUE
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Lhevinne Tells of Possibilities of Mind

"Success in art, as in other things, is individuality, I think," said Joseph Lhevinne, in speaking of the present overcrowded situation of the music field. But it must naturally be an individuality controlled by an inner devotion to the beauty of perfect form in art," he continued, "an individuality which will do justice to the composer first and be content to serve rather than to command. Of course, it seems almost impossible not to assert one's self when the emotions have been brought to such a pitch that the artist feels for the time being that he is the creator of the musical thought he is interpreting; yet if he has a well-developed will, he will always be the master of his emotions.

"By intensive study and with the properly focussed aim, this individuality can be accomplished. Of that I am sure, and I am equally sure that not one of us ever attains our birthright because we are all mentally lazy when it comes to training the will. We do not mind spending an hour every day in some gymnasium to put our muscles into prime condition, but who ever heard of a mental gymnasium?"

"It is so much easier to wish than to will. I became interested in the possibilities of this power we all possess with such careless ease after an experience of mine during one of my cross-country tours. Just a few hours before the concert a tooth from which I had never heard before in all my life started to jump and thump until I was mad with pain. It was after office hours, and when I tried to get hold of a dentist, he was either out or had appointments which would put mine too late for the concert. So I made up my mind I had to bear the pain or disappoint the local manager—it is wonderful what you can bear when you have to.

"Once I was started on that concert, I forgot all about the tooth. I said to myself, 'This has to be done and I must forget that tooth.' And I did. Probably it was the music. Music may be able to calm the savage tooth as well as the savage breast, but I am inclined to believe it was my will directing my mind through different channels.

"That little incident led me to study this great force we all possess but so few of us direct. I found it was just a method of practising life as one would the piano or violin, putting aside a certain part of the day for a thorough thinking along such lines. And thus, in time, one acquires the habit of intelligent cultivation, practice in reasoning and in self-perception and self-control. One finds that trembly nerves respond the speediest to this régime.

"You will soon find that you mind yourself, which really means that you are your will and your mind, as a servant who takes orders. For instance, here is an exercise which will strengthen the mind to act and obey orders of the invisible master. Make up your mind to think of a certain thing at a certain time. While practicing it may be just a trivial matter the remembering of which would not be of vital importance. But this practice will soon give you the confidence to rely upon yourself, and

later you will simply give orders to yourself knowing that you will obey. Making yourself wake at a given time in the morning is one of the simplest matters. Getting up is harder." Here Lhevinne smiled in sympathy with himself. "That is where the will comes in very handy, especially when there is a train you have to catch. "No, I do not believe much in mnemonics. They seem kindergarten methods to me. While you stop to remember the method of remembering, why not just remember the matter in question without further ado?"

MacDowell Honored by Leo Ornstein

That turbulent spirit and so called futurist composer, Leo Ornstein, has shown a great diversity of character by playing recently wherever possible the music of our great American composer, MacDowell. Ornstein has now played the MacDowell concerto in D minor with every orchestra in America, except the Minneapolis Symphony, for whom he could not play, as the date offered was impossible. He has now played the MacDowell concerto with the Boston Symphony six times, twice in Boston and once each in Washington, D. C., Baltimore, Philadelphia and Hartford. Rumor has it that Ornstein will play a great deal of MacDowell in the near future.

In private conversation, Ornstein recently stated that any one, no matter where born, but brought to this country as a mere child, and growing up here; any one educated as he himself was at a school like the New York Academy of Friends, and securing his musical education from an American woman, the late Mrs. Thomas Tapper, must naturally feel that he is an American, first, last and all the time; and if a true artist, no matter to what branch of art devoted, must be filled with a fervent desire to see American art and American reproducing artists appreciated by the American public.

Mr. Ornstein, while absolutely believing that art should be international (he has made this statement in an emphatic manner), also believes that the artists of each country must help to develop art with all their own national characteristics. Therefore, he feels that in playing MacDowell, admittedly the greatest of all American composers, he is but giving vent to his opinions on the subject, and is but trying to do his share toward advancing American aims and duties.

Howell Opens New Seventy-seventh

Division Club
Dicie Howell was engaged as soloist to open the new club of the Seventy-seventh Division, on West Twenty-fifth street, New York, Sunday afternoon, January 4. Mrs. D. H. Davison, otherwise known to thousands of doughboys as "Mother" Davison, has made this new club possible. Not only will the boys have a social center and a canteen, but from now on they will have an added entertainment in the form of a weekly concert. Miss Howell sang the aria from "Louise,"

followed by a group of songs which included "O Beaux Reves," Saint-Saëns; "Berger et Bergere," Weckerlin; "My Heart Is a Lute," Marum, and "In Quelle Trine Morbide," from "Manon Lescaut," Puccini. Her last number was Bizet's "Agnus Dei," with violin and cello accompaniment, played by Ruth Kemper and Henry F. Davison.

Harriet Foster's Pupils Progress

The beautiful work of the altos of the Oratorio Society of the New York City Christian Science Institute at their recent concert, at Carnegie Hall, on January 9, speaks very definitely for the teaching principles of Harriet Foster, who also distinguished herself as a soloist upon the same occasion. Mrs. Foster has been working for the past three years with the altos and she is delighted with the progress that they have made and are constantly making. Their lovely tonal quality, rhythm and clean attacks justify the pride.

In addition to her work with these singers, Mrs. Foster has a large class of pupils. Much work has she accomplished with singers, broken in voice, who have placed themselves under her guidance. In connection with this phase of her endeavors, Mrs. Foster says that the experience of building up their voices has made her grow, because it is a fine test. She is also working with young girls of the ages of twelve and fourteen, whose fresh, young voices she finds delightful to train. An artist-pupil of Mrs. Foster's, Agnes Reifsnnyder, of Philadelphia, recently scored a big success in a recital in that city, where she also sang in "The Messiah," with Florence Hinkle as the soprano soloist.

Elsa Fischer Quartet in Newburgh

The Elsa Fischer String Quartet appeared at the concert of the Newburgh Choral Society on January 20 in the Academy of Music, Newburgh, N. Y., playing a program which comprised the andante cantabile and scherzo from Tchaikowsky's quartet, op. 11; adagio from quartet, op. 94 (Albert Becker), and gavotte, by Heinrich Gebhard. A large and enthusiastic audience attended, applauding the quartet to the echo.

The Choral Society of about seventy-five voices (male and female), under the direction of Dr. Ion Jackson, rendered several numbers, the most important of which was Coleridge Taylor's cantata, "A Tale of Old Japan," in which the following artists appeared as soloists: Marguerite Ringo, soprano; Rose Bryant, contralto; Charles Troxell, tenor, and Andrea Sarto, bass.

Merwin Howe at Aeolian Hall February 7

When Merwin Howe, pianist, is heard at his second Aeolian Hall recital on the afternoon of Saturday, February 7, he will include in his program the Schumann fantasia, and shorter pieces by Scriabine, Oldberg and Chopin.

AUGUSTA COTTLOW

"In works of MacDowell and Debussy she has no superior."—Henry T. Finck, *Evening Post*.

"An artist of established and secure fame."—*Morning Telegraph*.

New York Evening Post, January 9, 1920

One of the best of American pianists, Augusta Cottlow, who used to delight local audiences with her playing, in particular, of the works of MacDowell and Debussy, in which she has no superior, was heard again last night in Aeolian Hall. MacDowell and Debussy were not featured on this occasion, but Beethoven was represented by his A major sonata, opus 101, which Miss Cottlow read in the half classical, half romantic spirit of that composer's later works. She provided moments of rare beauty and delight, and her playing of three études and the Fantasia of Chopin also was on a high level. The rest of the program this commentator was unable to hear.

New York Evening Journal, January 9, 1920

Augusta Cottlow, a pianist who has had her noteworthy moments before the American public in the past, reappeared after a measurable absence at a recital last evening in Aeolian Hall. It was a decidedly pleasant experience both to see and to hear Mme. Cottlow at the keyboard once more. She is a gracefully sincere artist, a rare thing enough, for sincerity has its grimaces, its forbidding aspects, to make it sometimes not the desirable draught it should be. To reduce the matter to seeming flippancy this pianist offers the agreeable meditation that it is not necessary for a woman to be a frump to play Beethoven well.

Nor did Mme. Cottlow dally with Beethoven pleasantries. She opened

her program with the A major sonata, opus 101, and played it with what one may call a thoughtful intensity. The sonata had most evidently been carefully, intelligently planned, and it was presented according to plan. There was thus some little lack of spontaneity, the music did not surge within its structural confines, impulse did not beat forward in swelling tide. But the pianist is a woman and attempted no semblance of the masculine—which perhaps is well. She did succeed admirably in presenting the contrasting moods of the work, its soulful flow and its nervous, excitable, restless play of emotion. Its vivace alla marcia had the requisite spiritual boldness and its adagio the true longing of its superscription. Mme. Cottlow played the sonata almost without pause, immersed in the spirit of the music. Her ample, pliant technic was hidden within the service it was rendering.

New York Tribune, January 9, 1920

Miss Cottlow is an admirable artist, well graded, possessed of a facile, even brilliant, technic, she is always intelligent, and often poetic in her interpretations. Her playing of the Beethoven sonata, opus 101, was admirable in its poise and dynamic balance, even if it lacked a little in richness of emotion.

New York Morning Telegraph, January 9, 1920

Augusta Cottlow's piano recital proved both interesting and satisfying. Miss Cottlow is an artist of established and secure fame, and last evening she gave a complete and au-

thoritative exhibition of rare talents intelligently applied to a program of artistic importance. Beethoven's A major sonata, opus 101, Chopin's three études composed for the Moscheles and Fétis Method, and the Fantasia, Schumann's "Carnival," Krebs' "Dirge," and Liapounow's "Lesghinka" constituted the fine program.

New York American, January 9, 1920
AUGUSTA COTTLOW WINS PRAISE AT THE PIANO

Miss Augusta Cottlow gave a piano recital in Aeolian Hall last night. For several reasons she deserves the gratitude of serious music lovers. The program reflected her good taste and high aims as an interpreter. Its performance illustrated commendable musicianship, devoid of affectation or any attempt at personal exploitation. The audience was fair sized, and that in itself was a point worthy of mention. Miss Cottlow insisted upon suspending the free list, that bugbear of musicians and their managers, and so made a genuine appeal to the legitimate music public.

She began the evening with Beethoven's A major sonata. This was followed by three études and the Fantasia, opus 49, of Chopin, Schumann's "Carnival," a "Dirge" by Krebs (still in manuscript), and Liapounow's Russian dance "Lesghinka."

New York World, January 9, 1920

In the evening Augusta Cottlow was heard in recital. Miss Cottlow plays charmingly. Schumann's "Carnival" and the Russian numbers were



particularly well performed. Besides her pianistic skill, she disclosed a temperament that added greatly to her performance.

New York Evening Mail, January 9, 1920

Augusta Cottlow plays the piano in a very positive style. She knows what she wants to say and has all the facilities for saying it. She proved this again in her recital in Aeolian Hall last night.

Schumann's friends, of whom he wrote in his "Carnival," are all familiar, but Miss Cottlow's crystalline technic made them individual. She was thoroughly at home in Chopin's Fantasia, in which the singing quality of her tone in first establishing the melody was as remarkable as the dexterity with which she played the embellishments which followed.

M. F. S.

GARRISON

Two More Extraordinary Successes at the Metropolitan

L'ELISIR d'AMORE

"As Perfect a Singer as the Operatic Stage Possesses Today"

TIMES

There was still more to interest many of the audience in the first appearance as Adina of Miss Mabel Garrison, whose promotion to some of the lighter and brilliant coloratura parts has been to American opera goes a cause for congratulation. In this as in the other parts of the kind in which she has been more recently heard, she acquitted herself with great credit. A charming and sympathetic figure, arch and vivacious in the comedy, she sang with great beauty and purity of voice, with brightness and brilliancy, and with a full command of the style that is indispensable to the successful portrayal of this genre. There was no doubt of the value and significance of her contribution to the performance.

HERALD

For the first time Mme. Mabel Garrison sang Adina. She seemed to like the role and radiated contentment. There was charm to her performance. None of the recent Adinas has had the graciousness of manner she displayed. It is good to get the illusion of youth over the footlights and Mme. Garrison did that. Her voice too was lovely. She excels in little delicacies of style and vocalization; in beauty of tone and in light, graceful singing. It is encouraging to find an American singer jumping into a prima donna's position in a single season, singing so many roles as well as Miss Garrison has sung this season.

TRIBUNE

The Adina was Miss Mabel Garrison, who registered another success. Her voice is a lovely one, and her florid passages she sings with grace and incisiveness. She is not a brilliant singer, but she is a perfect one—as perfect a singer as the operatic stage possesses today.

EVENING SUN

Among the musical events of a furious week must be counted the first occasion of Mabel Garrison's singing of the heroine of "L'Elisir d'Amore." This she did last night at the Metropolitan, with Caruso back in his favorite role. Mme. Garrison looked a pretty village queen—more of one than usually graces Donizetti's flirtatious scenes—and sang her role with grace and brightness and with all the sweetness of voice it deserves.

SUN

Mabel Garrison's Adina, like her Rosina and her Martha, was excellently sung with a small silvery voice and a florid technic distinguished by exquisite clarity and smoothness.

TELEGRAPH

The melodic gourmets, the hosts of Carusoites, the swarms of admirers of Mabel Garrison's lovely coloratura voice and the army of Scotti enthusiasts, all crowded to the Metropolitan last evening. She sang gloriously.

COQ d'OR

"Finest Example of Pure Singing the Opera House Can Boast"

AMERICAN

Remarkable from every point of view, as well as delightful, was Mabel Garrison's performance of the Princess' exceedingly difficult and trying part; remarkable because of the American prima donna's strict adherence to pitch, her extraordinary security, her faithful observance of the composer's every demand; delightful because of the delicate expressiveness of her singing, which vied with the tiptoe graces of Rosina Galli, her miming associate.

BROOKLYN EAGLE

Miss Garrison's singing of the highly ornamental music is the finest example of pure singing the Opera House can boast at the present time. And last evening the little coloratura was in the best of voice, lilting throughout the long measures of florid singing with a delightful surety of tone and vocal flexibility. At no time did she falter; at no time did her light, delicate voice refuse to do the intelligent bidding of its fine intelligent direction.

WORLD

Miss Garrison, who has sung the part before, again sang on this occasion the elaborate vocal score with its roulades, cadenzas, top notes—E in altissimo is one peak—and melting folksong with unfeigned spontaneity. Her cool, crystalline tones were caroled with birdlike charm.

TIMES

Garrison sang and Galli danced in remarkable parallel series the Queen's pirouettes and chromatics of Asiatic colorature that trail across this lovely score as comets' tails across the night sky. The "Hymn to the Sun," a midnight sun, earned deserved recalls.

POST

Miss Mabel Garrison, diminutive and charming, took the part of Adina. She not only looked very pretty and girlish, but acted with a tantalizing, coquettish attractiveness that drove her admirers to desperation. She also sang the part well, with grace and ease, and she is wise in not trying to force her tone beyond the strength of her vocal organ. It is far better to be satisfied with its present volume and fine quality.

GLOBE

With Mabel Garrison achieving distinction as Adina, "L'Elisir d'Amore" was given at the Metropolitan Opera House last evening. Much significance is attached to the according of the role to Miss Garrison, and indicates that she is to be regarded as the successor of Miss Hempel. She sang the part excellently, her silvery voice being marked by exquisite clarity and smoothness. Admirers of Miss Garrison point out that she has been heard this season as Rosina, Marta and Adina—all roles which were played in the old days by Mme. Sembrich and Adelina Patti.

MAIL

But the event of the evening was the first appearance of Mabel Garrison as Adina. This tuneful and attractive artist received the delighted approval of the audience.

EVENING WORLD

Mabel Garrison as Adina kept him (Caruso) fitting company. Her singing was exquisite.

WORLD

She was an arch Adina and comely, and she presented the characteristics of the rather elementary village belle with aplomb. Her voice, as we wrote of her Martha last week, is aerial, her scales even and her legato in the purely lyric passages most admirable. And then she is true to pitch as well as sweet in quality. Possessing a natural coloratura, her ease, agility and fluty upper tones are always agreeable. Quality, not quantity, tells. She was warmly received.

BROOKLYN EAGLE

Mabel Garrison sang Adina, succeeding Frieda Hempel in the role as she has in so many others. She made a very pretty picture and delivered the light, delicate music with that surety which always distinguishes her work.

AMERICAN

Mabel Garrison, prima donna Americana assoluta, impersonated the vivacious and coquettish Adina for the first time here, acting the part most bewitchingly and singing her florid cantilena with graceful charm.

TELEGRAPH

Mabel Garrison as the Princess and Marie Sundelius as the Golden Cock, naturally and necessarily carried off the singing glories of the great vocal cast.

TRIBUNE

Miss Garrison scores again. Her lovely voice, style and skill in fioratura was worthy of special commendation.

GLOBE

Miss Garrison had sung the Princess here several times before, but never so well, with so much variety and color, as last night. She gave of it the best performance it has had here.

HERALD

Mme. Mabel Garrison sang the music of the Princess delightfully. It is very difficult. Only a singer with the surest possible sense of pitch could manage it.

SUN

Mabel Garrison, who last season had sung the music of the siren queen, sang it again with the same artistic skill.

MAIL

The pure lilting voice of Mabel Garrison rippled through the Queen's delicious arias.

EVENING WORLD

She displayed surpassing vocal agility and lovely tone.

POST

Mabel Garrison made a decided improvement over last year, singing the unique Oriental coloratures very charmingly indeed.

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th St. New York

There are only a few singers who can give an entire recital program with credit to themselves and satisfaction to their audiences. Even the programs of these few would be improved by the addition of an excellent instrumentalist. CECILIA LLOYD knows this, and at her New York recital she will have the assistance of another fine artist. Her recital is not given to satisfy a personal craving for publicity, but to present an hour and a half of music worth hearing, on a business basis.

W. C. D.



© Ira L. Hill

The Popular Star of "Apple Blossoms" Discloses Much Versatility in Interview

FIFTEEN MINUTES WITH JOHN CHARLES THOMAS

Artist Delighted with His Success with Mana-Zucca's Great Hebrew Song, "Rachem"

New Yorkers to Hear Him Again in Another Recital

"NO, Mum—he's not here yet. Mr. Thomas generally gets to the theater about three o'clock. He ought to be around any minute now." The stage door "guardian" of the Globe Theater, in New York, where popular John Charles Thomas is delighting audiences nightly in the tuneful "Apple Blossoms," volunteered the information.

"Oh, thank you. I'll wait, then. My appointment was for three," replied the MUSICAL COURIER representative, looking about and examining the mysteries of back-stage. Just then a little door opened and a nice looking chap appeared, apparently to check up the members of the company, for the "guardian" called out at the sight of him, "All but Mr. Thomas are here."

"Very good, Pat," sang out the young man, and re-entered the door, through which some half a dozen pretty

"Just how much time have I?"

"All the time you want," he replied good naturedly. "Let's see, I don't have to go on until three-thirty." While he pulled off his overcoat and threw it over the nearby chair, he continued:

"I've just come from a dress rehearsal of 'Zaza' at the Metropolitan Opera House. It is going to make a big hit, if I am not mistaken. Of course, Farrar is wonderful. There are some lovely arias, too, in the opera. Do you know it at all?" He tossed a new score on the table in front of the writer, continuing:

"Well, Farrar's portrayal is very like Leslie Carter's. My wife, who was with me, saw Leslie Carter in 'Zaza' when she was a young girl, and she has never forgotten her. By the by, this is the second dress rehearsal at the opera house that I have attended. The first was, let me see—he reflected for a second—"well, I guess it was all of two years ago when I saw 'Prince Igor' with Alda."

"You are interested deeply in opera, then?"

"Oh, my, yes," he replied quickly. "You see, I hope to sing in it some day." Scores of "Il Trovatore," "The Madonna" and "Otello" lying on the table bore out his statement.

"How long have you been in light opera?"

"Since 1913—seven years. Yes, I love the work, although the only thing that doesn't appeal to me is singing eight or nine times a week. It's not easy on the voice."

"I notice, Mr. Thomas, that you are also appearing in concerts. For instance, on a recent Sunday night at the Hippodrome, not, of course, forgetting your successful venture at Aeolian Hall last season."

"The only difficulty with giving concerts is that my present engagement permits me only to sing such times as afternoons and Sunday nights. Speaking of Sunday night," he stopped a second, then continued: "Were you

by chance at the Hippodrome when I sang? The reason I ask is I did something for the first time and 'got away with it'—so they tell me." He added the last as sort of an apology for his frankness.

"What was it?"

"I sang Mana-Zucca's great Hebrew song, 'Rachem,' and it made a big hit! So great I could have repeated it. What is most amazing is the fact that I sang it in Hebrew!"

"Did you ever do it before?"

"Never," he laughingly replied, "but I was well coached by Mana-Zucca herself, and those who understood the words said it sounded good."

"How would you characterize the song? Does it appeal to those who do not understand the tongue?"

"Decidedly; it is beautiful, and I shall sing it often. Now, there's what I call a talented person," he exclaimed. "Can you imagine one charming little thing having so much talent inside her? She plays, sings and composes! I might say that there are few who have such a prolific gift for melody and for lovely effects as has Mana-Zucca, and you may be sure I shall use many of her songs!"

"Do you work on your concert and operatic repertory now, too?"

"All the time. I had a lesson only this morning with my teacher. I want you to get his name—Adelin Fermin—for I owe everything to him, except my defects!" he laughed. As he made the remark the writer reflected that few singers ever make a similar statement. It is usually vice-versa.

"I am hoping to give another concert in February, but I cannot give you the definite date just yet. I have other plans up my sleeve, too, but I'm sorry I can't tell you what they are just yet. Maybe soon, though," he added with a smile that lighted up his whole face and brought back the words of the stage door "guardian," "What I likes best about him is himself." J. V.

Leo Ornstein's Picture Bought by Chicago

The American Art News of December 13 states that "at the Art Institute the announced purchases by the Friends of American Art meet with the general satisfaction of critics and public. (Naturally one would have expected Leon Kroll's achievement, which won him the Frank G. Logan medal, to be on the list.) The Ornstein portrait will be an important addition to the Institute's portraits."



JOHN CHARLES THOMAS,
The star of "Apple Blossoms," who is featuring
Mana-Zucca's great Hebrew song, "Rachem."

girls could be seen scampering to their dressing rooms. Then the bang of the outer door arrested the visitor's attention. Perhaps it was the "leading man?" A glance at the middle aged newcomer soon dissolved that idea.

"Not here yet?" he queried. "Well, I call that pretty soft," he laughed. "Oh, I guess I'll come back again." And out he went again into the chilly air.

"When does Mr. Thomas go on?" asked the representative of the Globe Theater "Information Bureau."

"He's on all of the second act and part of the last. 'Tis true he goes on late, but mind, Mum, once he's on, he works hard!"

"Yes, I guess so. They say he has a lovely voice. I don't know; you see, I've never seen or even heard him."

"What!" he exclaimed. "Well, then you've a surprise in store. You're right about the voice—it's grand—but what I likes best about him is himself. A finer boy you'd have a hard time finding the likes of. He's more like them of the olden days. He's that sure of himself that he doesn't need to spring that temperamental stuff—" The outside door banged again and a glance over the listener's shoulder brought the ejaculation:

"Here he is now; Good day, sir."

A tall, good looking chap with a cheerful smile, very much bundled up in an overcoat, had made his appearance.

"Mr. Thomas?"

"How do you do? I hope you've not been waiting long?" he asked as he led the way to his dressing room.



Walter Damrosch
Musical Director

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LOS ANGELES

TETRAZZINI IN PEERLESS VOICE

Prima Donna Enthralls Great Audience
with Her Matchless Art—Gra-
cious in Encores.

By FLORENCE LAWRENCE

Tetrazzini has come back. After five years of absence from the American concert stage she returns with her voice in its pristine beauty and her art considerably magnified.

Never before has the prima donna sung with such sympathy and intensity of emotion. Hitherto her vocal attributes have suggested much of the spontaneous singing of the birds, as of an overflowing lyric gift which could not be restrained. Last night, however, she offered us a newer and rarer touch which introduced a vivid light and shade, softly covered tones and gradations of emotion unprecedented in her earlier appearances.

But withal, the brilliance and fluidity of her song is untouched. The years have passed with ripening but not diminishing effect upon her lavish natural endowments and the diva brings a richer and more melodious note in her song that last night ravished the ears of thousands who sat enthralled with her art at Shrine Auditorium.

Eastern critics have without hesitation pronounced her the greatest living coloratura. I will add to that my belief that she is also one of the most appealing personalities of the concert stage.

In the evasive and involved intricacies of Ophelia's imperishable aria she gave the recitative with clarity and power. Her liquid voice cascaded through the appoggiaturas of the "Mad scene" from Hamlet with quality and a fine sense of the dramatic values and their lyric projection.

The number sent the audience into rhapsodies of delight, and a later number in her best style was the variations from the Carnival of Venice, which showed her voice and spirit youthful and jubilant, and the radiance of the number added distinctly to her already glorified career.

Solveig's song from the Grieg repertoire was an exquisite instance of the more thoughtful style of vocalism and another short number made up the third group of the sparkling program. A huge audience paid the artist the double tribute of roses and plaudits, and Madame Tetrazzini responded with many encore numbers and a gracious recognition of her triumph.

(Los Angeles Examiner, December 10.)

CROWDS HEAR DIVA

TETRAZZINI ATTRACTS BIG AUDI-
ENCE TO SHRINE

By JEANNE REDMAN

A vast audience gathered at Shrine Auditorium last evening to welcome and enjoy Luisa Tetrazzini, the famous diva, who is



MME. TETRAZZINI

"Her voice and its management, in its music, is now perhaps unequalled in any other singer of her type"

particularly popular in California. Tetrazzini's great coloratura soprano is so well known that it seems a mere truism to recount its value, but it is a pleasure to note that through the passing years the singer has rather gained than lost in the principal qualities for which her voice is noted.

The same naivete which we first associated with Tetrazzini is still hers. She sings with a far purer sense of pitch than is usually the portion of coloraturas.

The first big aria was the mad scene from Thomas' "Hamlet," which gives opportunity for all the technical display for which she is famous. Tetrazzini closed her program with "Variations on the Carnival of Venice," again permitting her flights of technical difficulties easily handled.

(Los Angeles Times, Dec. 10, 1919.)

CALIFORNIA'S OWN GREAT DIVA IN SPLENDID BILL

By FLORENCE PIERCE REED

Our own Tetrazzini returned to us last night at Shrine Auditorium and demonstrated to us the same "gift" voice of yore, to which has been added much of maturity, mental poise, dramatic forethought, emotional sequence and an added touch of intellectual deliberation that makes her singing greater than ever.

While childlike in her atmosphere there is an undercurrent of something big in the voice that was never before evident. It is as if the war brought to her an inner spiritual gift to

SAN FRANCISCO

LUISA TETRAZZINI GETS
BIG GREETING FROM
SAN FRANCISCO THROUG

Famed Opera Singer Given Thunderous
Applause at Exposition
Auditorium.

Mme. Tetrazzini is in more glorious voice today than when she left us. The years have brought to her tones a deeper warmth and sweetness, an added richness of emotional content and a mellow beauty. Of her skill in coloratura she has retained every turn of phrase and rippling roulade. Her lower register has broadness in color and has taken on a new quality of loveliness, while her notes in all are clear and crystalline as ever.—Ray Brown, San Francisco Chronicle, Dec. 8, 1919.

TETRAZZINI GETS GREAT WELCOME AT SUNDAY CONCERT

There isn't any doubt about San Francisco's love for Luisa Tetrazzini. Even the most pronounced skeptic would have been convinced on that point after yesterday's concert at Exposition Auditorium.

And how she did sing! The Tetrazzini voice has grown more beautiful, fuller and warmer and more colorful, with a touch of humanity that goes to the heart.

She began with vocal pyrotechnics—the "mad scene" from Ambroise Thomas' "Hamlet," one of the show pieces for coloraturas, and she finished with "The Last Rose of Summer," the tenth number she had sung with her voice as fresh and even warmer and more beautiful than when she started.

The fortune of Benedict's variation on "The Carnival of Venice" was gorgeously done, the runs light as thistle down and each note as perfect as a pearl; the staccati clear, and the active leaps as true as the song of a bird. (San Francisco Daily News, December 8, 1919.)

TETRAZZINI IS WELCOMED BY
THOUSANDS—VAST THROUG
IN BIG AUDITORIUM GREET'S DIVA
WITH ENTHUSIASM UPON HER
RETURN TO THE CITY.

Seven thousand people greeted Madame Tetrazzini in the Exposition Auditorium with a warmth that must have done her heart good. Her voice has changed, but—for the better. Now there is a warmth and richness as an old wine which has grown ripe with keeping and if anyone had entertained the notion that Luisa Tetrazzini could no longer fill the sky with vocal sky rockets, she quickly dissipated the notion.—Redfern Mason, San Francisco Examiner, December 8, 1919.

lay on the throne of a voice that is heard only once or twice in a generation. Perhaps singing for wounded soldiers of her native country, the voice through the heart took on a deeper sincerity of purpose than in the old days of carefree rollicking through the trills and cadenzas that flow out like stars sparkle in a velvet night.

Old-Time Tetrazzini

The "Mad Scene from Hamlet" (Ambroise Thomas) gave us the old-time Tetrazzini voice, reinforced with greater dramatic fire. The "Variations on the Carnival of Venice" (Benedict) also gave opportunities for her to display all the technical virtuosity and vocal equipment she possesses.

(Los Angeles Evening Express,
December 10, 1919.)

NEW YORK:

Her voice and its management, in its music, is now perhaps unequalled in any other singer of her type. No one in recent years has ever approached the astonishing quality of her staccati and this feature of her bravura still transcended everything else.—New York Evening Journal, Dec. 1, 1919.

Mme. Tetrazzini has increased in artistic stature. Her feats of bravura were as astonishing as of old. Her voice has even gained in color, and her use of it was often thrilling in its dramatic effect. In short, Mme. Tetrazzini is today a far finer artist than she ever was.—New York Tribune, Dec. 1, 1919.

It was florid singing of the proper, sparkling kind and the audience revelled in it.—Morning World, Dec. 1, 1919.

Mme. Tetrazzini returns with her voice not only not impaired, but even in some respects improved, during her absence.—New York Times, Dec. 1, 1919.

No such assured lovely singing has been vouchsafed us for a long time. She has no equal in brightness of voice production, in beauty of sustained tone or in vocal force.—New York Evening World, Dec. 1, 1919.

The ovation which Mme. Tetrazzini received was breathtaking. Mr. Caruso led the cheering from his box. It is marvelous how beautiful her voice still is. In the vicinity of high C her tones are thrillingly large and lovely. In the middle register, there was more fulness and color than in earlier years.—New York Herald, Dec. 1, 1919.

Mme. Tetrazzini's coloratura still retains the dazzling radiance that distinguished it of old. Mme. Tetrazzini's voice and her manner of singing always have reminded one more of a flute than of a violin.—New York American, Dec. 1, 1919.

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HARDMAN PIANO
VICTOR RECORDS

NEW YORK SYMPHONY ORCHESTRA VISITS DETROIT

Magdeleine Brard, the Soloist, Plays Saint-Saëns' Concerto—Maggie Teyte Heard with Local Orchestra—Last of First "Pop" Series—Flonzaley Quartet Scores More Triumphs—Edward Johnson, Louise Homer and Daughter Recital Attractions

Detroit, Mich., January 15, 1920.—A program in lighter vein than that usually provided by the visiting orchestras was offered by the New York Symphony Orchestra at Orchestra Hall, Tuesday evening, January 13. One unusual feature was that Mr. Damrosch began absolutely on time, with the result that many persons who have been used to waiting anywhere from fifteen to twenty minutes after the advertised time had to hear the first number from the rear of the hall. Lalo's overture to "Le Roi d'Ys" was followed by "Impressions of Italy," by Charpentier. In this number M. Pollain, of the viola section, scored a great success by his playing of the serenade from the wings. The prelude, "Les Cathedrales," by Pierné, proved interesting and full of suggestion. Mr. Damrosch's melodrama, "Iphigenia in Aulis," a trio for flute, clarinet and harp, played by Messrs. Barrère and Lindeman and Mme. Bailly, elicited much applause for both composer and artists. The closing number, "Perpetuum Mobile," from a suite by Moszkowski, gave a spirited ending to a thoroughly unconventional and delightful program. The work of the orchestra throughout was noteworthy; seldom has there been heard here a more perfect unison than that attained several times by the cello section.

The soloist of the evening was the youthful pianist, Magdeleine Brard, who played the Saint-Saëns concerto, No. 2, in G minor, surmounting technical difficulties with an agility worthy of a mature player and a strength of touch and grasp of dynamic requirements astounding in one of her age. Her dainty appearance, old fashioned courtesy and quaint manner captured all hearts as she responded again and again to the enthusiastic applause.

MAGGIE TEYTE HEARD WITH LOCAL ORCHESTRA.

The sixth pair of subscription concerts by the Detroit Symphony Orchestra was given at Orchestra Hall, Thursday evening, January 1, and Saturday afternoon, January 3, with Maggie Teyte as assisting artist. The program opened with D'Indy's symphonic variations, "Istar," followed by the symphony in C minor, No. 6, op. 58, by Glazounoff, and closed with the overture to "The Flying Dutchman." The work of the orchestra was excellent throughout the program and at the end of the symphony Mr. Gabrilowitsch was recalled several times. Miss Teyte's numbers were "Le Temps des Lilas," by Chausson, and "Connais-tu le Pays," from "Mignon." Both were sung delightfully, and she was obliged to acknowledge the insistent applause many times.

TENTH "POP" CONCERT.

The tenth and last of the first series of "Pop" concerts by the orchestra was given in Orchestra Hall, Sunday afternoon, January 4, to an overflowing house, many being turned away. It proved in many respects one of the best of the series. Not only did the orchestra play brilliantly but the soloists seemed to please mightily. The orchestral numbers were the overture to "Don Giovanni," by Mozart; intermezzo from the "Jewels of the Madonna," Wolf-Ferrari, and the "Marche Slav," by Tchaikowsky, the last two numbers being given by request. Graham Harris, of the first violin section, played the Wieniawski concerto in an eminently satisfactory manner. Marcia Van Dresser, soprano, sang four of the "Songs of a Wayfarer," by Mahler, and "Invitation au Voyage" and "Phydile," by Duparc. She made a profound impression both by the beauty of her voice and her manner of singing. Many expressed the wish that she might be soon heard again.

CHAMBER MUSIC SOCIETY PRESENTS FLONZALEY QUARTET.

The Chamber Music Society presented those splendid artists known as the Flonzaley Quartet in three concerts, January 4, 5 and 6, Sunday afternoon at the Art Museum in a concert open to the public, Monday evening to the sustaining members at the Hotel Statler, and Tuesday

afternoon at the Central High School Auditorium for school children. In listening to this quartet one is prepared for flawlessness and is seldom disappointed. Their program Monday evening consisted of the Beethoven quartet in F major, Mason's quartet on negro themes, op. 19, and Smetana's quartet in E minor. The Chamber Music Society is doing a commendable work in giving the general public an opportunity to hear such a splendid organization, for they are helping to create an interest in the best in music and adding to the body of genuine music lovers.

LOUISE HOMER AND DAUGHTER IN RECITAL.

Tuesday evening, January 6, the Central Concert Company presented Louise Homer and her daughter in a joint recital of solos and duets at the Arcadia to the usual large audience. The program consisted of classical and modern music, containing several songs of Sidney Homer. Mme. Homer's rendition of her husband's composition, "Sheep and Lambs," was most impressive, while Miss Homer specially scored in his "A Sick Child."

EDWARD JOHNSON AT ORCHESTRA HALL.

Monday evening, January 12, Edward Johnson, dramatic tenor from the Chicago Opera Company, was presented



© Ira L. Hill

One can listen long to such a voice.

—W. J. Henderson, in New York Sun.

Concert Management: MUSIC LEAGUE OF AMERICA, 1 West 34th St., New York

in recital at Orchestra Hall in the Detroit Philharmonic Course. He gave a varied and interesting program of classical and modern selections, Italian and English. He has gone far in his art since he was heard here before he went abroad. After hearing him Monday evening many expressed a desire to hear him in opera, a desire which is to be fulfilled, it is rumored, in the near future. It seems a pity that one who sings English as well as this artist does should not include more English songs on his program. His Italian songs were well worth hearing, but it is safe to say that at least two-thirds of his audience riveted their attention on the program notes during the singing of them, as was evidenced by the rustle of leaves as the pages were turned.

J. M. S.

ST. PAUL'S MUNICIPAL ORGAN FUND PROGRESSING

Tilly Koenen Appears as Soloist with Minneapolis Symphony Orchestra

St. Paul, Minn., January 12, 1920.—Local musical interest this week has centered in two things—the rapidly increasing organ fund, which makes the new municipal organ for the Auditorium seem a material creation of manuals, pipes, pedals, and wonderful tones, rather than a mere "vision of things hoped-for, but not yet seen"—and the concert by the Minneapolis Symphony Orchestra, January 8.

Tilly Koenen, Dutch contralto, was soloist for the occasion, and well did she justify her renown. Possessing a voice of great depth and power, capable of every shade of expression, she took the audience by storm, only by the magic of her singing.

"Judith's Song of Victory," by the Dutch organist and composer, Van Eyken, was written for Miss Koenen, the words having been dedicated to her. It is a great work, and was given a splendid reading. The recitative and aria from "L'Enfant Prodigue" ("The Prodigal Son") by Debussy, of very different character from the Van Eyken number, served further to display the singer's versatility. Several encores were given.

Alfven's symphony, No. 3, in E major, was the orchestra's chief contribution to the program. This work, played here for the first time several years ago, made an indelible impression. The orchestra made of it a stirring piece of tone painting that riveted the attention, and charmed while it fascinated. "Three Paintings," by Borowski—"Portrait of a Young Girl," "The Garden of Night," and "The Festival"—completed the program.

E. A. L.

Christian Science Institute Concert

With the women singers in white and the men in black, surrounded by a veritable frame of beautiful green foliage, a very attractive background was provided for the concert given by the Oratorio Society of the New York City Christian Science Institute at Carnegie Hall on Friday evening, January 9. Under the musicianly guidance of J. Warren Erb, chorus and soloists acquitted themselves very creditably in a program made up chiefly of religious works. "Our America," words by Alice Morgan Harrison and music by Augusta E. Stetson, was sung by Kitty Cheatham and chorus with appropriate illustrations and words thrown on a screen. In "The Song of Love," Harriet Foster's beautiful and warm contralto voice was heard to marked advantage. Another delightful number was "God Thou Art Great," Spohr, in which the soloists were Mrs. Foster and Albert Evans, tenor. Credit is due both to Conductor Erb and the chorus for the results achieved in "Glory Now to Thee be Given," Bach, which was hummed softly and proved to be extremely effective. Meta Schumann, Josephine J. Percy, Agnes Reifsnnyder, Maud De Voe, Steel Jamison and Miles Bracewell were among the other soloists who took part in the program. Excellent piano accompaniments were furnished by Mary Pinney. It was a very appreciative audience that listened to this program, but the appreciation was not shown by applause—an omission which added greatly to the keen enjoyment of each number.

New Scott Songs at Plaza Recital

At his concert at the Hotel Plaza, New York, on January 27, John Prindle Scott will present several new songs for the first time. Harold Land, baritone, will sing "Romeo in Georgia"; Thomas MacGranahan, tenor, presents "The Little Green Ribbon," and Emma Gilbert, contralto, sings "The Old Road." Other artists who will appear at the concert are Marie Zendt, soprano; Clare Conway and Kirk Ridge, pianists.

Van Der Veer Engaged for Boston

The popular American contralto, Nevada Van Der Veer, has been engaged for a performance of "Elijah" with the Handel and Haydn Society, of Boston, Sunday afternoon, April 4.

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New York Recital January 14, Aeolian Hall

INEZ BARBOUR

William Henderson said in New York Sun: "Inez Barbour pleases in recital. Her reappearance gives evidences of study and devotion to her art. Real beauty of style"; and continues—"Inez Barbour, a soprano who had not been heard on the local concert platform for some time, reappeared in a recital yesterday afternoon in Aeolian Hall. It is an open secret that Miss Barbour, who in private life is the wife of Henry Hadley, the composer, has been studying, and evidences of her devotion were disclosed in yesterday's entertainment. With a program which called for a variety of styles, ranging from that required by old airs of Handel and Haydn to some of the most introspective of modern songs, the singer interested her audience and displayed an art worthy of much commendation.

"Miss Barbour's voice is a light lyric soprano, that is, light in what is called color, but possessing plenty of power and a good range. In the placing of tone she showed good schooling. She was able to sing with freedom and that apparent spontaneity which is an essential of good vocal art. In the old airs she sang with an excellent legato and in some of the recitatives with an intelligent application of accent and shading.

"Perhaps her voice wanted some of the deeper tints needed for a searching interpretation of Brahms' 'Nightingale,' but nevertheless she sang this exacting lyric with much feeling and with genuine beauty of style. On the whole her return to the concert field in New York was accomplished with such success that she is likely to be heard again. Many singers appear in the course of a season, but few who can bring so much excellence of voice, method and interpretative ability."

Inez Barbour, soprano, long a stranger, returned to the local recital stage at Aeolian Hall yesterday afternoon. Both her voice and her art have matured. She is become a commanding interpreter of songs, and her voice is of a quality that appeals. Her program included songs by Handel and Haydn, Schubert and Brahms, and a group by Henry Hadley, the composer, who is her husband. Richard Hageman was her accompanist at the piano.—*New York World*, January 15, 1920.

Inez Barbour's song recital attracted a fine attendance and resulted in an emphatic artistic success for this well-trained and sincere artist. She sang Handel's aria from "Agrippina" and his "Piangerò," with instant effect, following a most auspicious beginning with wisely chosen and judiciously delivered numbers by Haydn, Schubert, Brahms, Poldowski, Dubois, Bruneau and Godard and a lovely group by Henry Hadley with the composer at the piano. Richard Hageman, who accompanied the other songs, also contributed much to the balanced and emphatic success of the recital.—*New York Telegraph*, January 15, 1920.

That chilly reserve and that austere dignity which so often settle upon singers who have won fame in church and oratorio are amiably absent when Inez Barbour sings. Far from grooving her voice and manner in one channel only, she adapts both to the varied demands of concert singing in most satisfying fashion. The last group of her program at Aeolian Hall yesterday afternoon consisted of four songs by Henry Hadley with the composer at the piano. "Berceuse" was a lullaby of the fairies in which every one believes—at least when Inez Barbour sings of them. "Il Pleut des Petals" has a beauty of gray mists and purple shadows. The exquisite play of her imagination was in her singing of Brahms' "Nightingale" and "Serenade," while five French songs were given with grace and vivacity.—*New York Evening Mail*, January 15, 1920.



Campbell Studios, New York

Inez Barbour sang songs for an hour and a half yesterday afternoon in Aeolian Hall to an audience that was manifestly delighted with her voice and her manner of singing, both of which boast qualities that are praiseworthy. Mrs. Barbour began the afternoon with songs by Handel, and ended it with songs by Henry Hadley, Schubert, Brahms, Pol-

dowski, Dubois, Bruneau, and Godard intervened. The American composer accompanied his own songs and Richard Hageman played the piano parts of the others. Mrs. Barbour was a striking figure in turquoise blue, hung with strands of shivering beads and bearing orchids at her belt.—*New York Globe*, January 15, 1920.

New Soprano Scores

Triumph at Recital

Inez Barbour Is at Her Best in a Group of Typical French Songs

A soprano new to the song recital world made her New York debut yesterday afternoon at Aeolian Hall and succeeded in making a pleasing impression. She was Inez Barbour. The young singer was at her best in the group of modern French songs, and especially in the two numbers of Bruneau's, "Le Payane" and "Le Passe Pied," and Godard's "Le Tasse." In these songs her delicacy of feeling and of taste and a certain emotional richness were shown at their best.

Her voice was equal to most of the demands upon it, and when called upon it displayed marked dramatic quality. Her singing was always agreeable and intelligent. Besides the French songs, she gave two numbers by Handel, Haydn's "Mermaid's Song," songs by Schubert and Brahms, and a group by Henry Hadley, for which the composer himself took the place of Richard Hageman, whose excellent accompaniments had been a feature of the afternoon.—*New York Tribune*, January 15, 1920.

Inez Barbour, soprano, who had not been heard in New York in several seasons, gave a song recital yesterday in Aeolian Hall. She is a singer of more than ordinary talent. Her voice is of fine quality and she possesses a nice interpretative sense. In everything she sang there was charm. Her best singing came in Brahms' "Serenade," presented in English. There was freedom and life to this. Again in Dubois' "Tarantella" she let her temperament have a fling, and the result was better than in her more subdued things, such as Poldowski's "Belle, la lune est si calme" and Bruneau's "Le Passe Pied."

An interesting group was devoted to four American songs, by her husband, Henry Hadley, who is one of the best native composers, and whose opera, "Cleopatra's Night," is now in rehearsal at the Metropolitan Opera House.—*New York Herald*, January 15, 1920.

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VOICE

LENORA SPARKES

Soprano Metropolitan Opera Co.

Scores Brilliant Success in New York Recital

New York Morning Telegraph
"At Aeolian Hall Miss Sparkes' glorious voice was heard at its excellent best by a large audience. Miss Sparkes disclosed some new and precious vocal qualities."

New York Evening Mail
"The beauty of her pianissimo and legato made 'At the Brook' a lovely

tone-picture. Debussy's 'Air of Lia' showed the superb control of the operatic prima donna."

New York Tribune
"Miss Sparkes' interpretations were intelligent and filled with charm, and her voice warm in quality and easily produced. Indeed, it seemed a different voice from the one the Metro-

politan's patrons have been accustomed to. Miss Sparkes sang everything well and some things superbly."

New York Sun
"Miss Sparkes sang with beauty of tone, excellence of technic. She showed knowledge of vocal art, and in her interpretations both taste and sentiment."

New York Times
Miss Sparkes' voice has much charm, and the skill and apt expressiveness with which she uses it, makes it count for its full value. She sings with freedom and spontaneity, and her phrasing is artistic."

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NEW YORK CONCERTS

THURSDAY, JANUARY 15

Philharmonic Society—Olga Samaroff, Soloist

The Thursday evening and Friday afternoon concerts of this ever more popular orchestra were crowded to the doors and enthusiasm ran rife. Tchaikowsky's fourth symphony had a virile and effective reading at the hands of Josef Stransky. Rachmaninoff's "Isle of the Dead," a work too long drawn out, nevertheless held large interest as presented by the Philharmonic. Two Wagner numbers closed the program after Olga Samaroff had given a splendidly brilliant and incisively musical performance of the Liszt E flat piano concerto.

The Friday concert brought forward Mme. Samaroff again, this time in Liszt's A major concerto and once more the very fine artist won the warm favor of her hearers through the breadth, accuracy, and picturesqueness of her presentation. Beethoven's fifth symphony, a noted Stransky specialty, made a deep impression. Florent Schmitt's "Viennese Rhapsody" and Wagner's "Meistersinger" prelude resulted in applause ovations for the leader and his men.

Lenore Sparkes, Soprano

The week of January 12 seemed to be a banner week for worth while singers. On Thursday afternoon, January 15, Lenore Sparkes, soprano of the Metropolitan Opera Company, with Roger Deming at the piano, completely captivated a large audience when she appeared in her Aeolian Hall recital. Her program was well selected and served to display the extent of her art. Miss Sparkes revealed a voice of charming quality and her interpreta-

tions—thoroughly interesting at all times as they were—impressed the audience with the fact of her artistry.

The first group on the program consisted of "Amarilli, Caccini; 'Le Violette,' Scarlatti, and a romance from 'La Wally,' by Catalani, which was one of the best things Miss Sparkes sang. Into it she brought much feeling and beauty of tone. A Dvorak group brought to light several lovely songs, among them 'The Brook,' which had to be repeated, and 'Two Gypsy Songs.' Of her French group, including songs by Hahn, Debussy and Thomas, 'Le Baiser' was the most appreciated. It was exquisitely rendered. After this group Arthur A. Penn's 'Smilin' Through' served as an enjoyable encore. The English group represented such composers as Oliver, Hageman, Protheroe and Cowen. Roger Deming furnished admirable accompaniments.

FRIDAY, JANUARY 16

Commodore Friday Evening Musicale

Frances Alda, Mischa Elman and Charles Hackett were the soloists at the Hotel Commodore Friday Evening Musicale, January 16, and the usual large audience listened to one of the most delightful programs offered so far in this interesting series. Mme. Alda was in fine voice and her beautiful singing, as well as the exquisite work of her accompanist, Erin Ballard, was indeed a treat. Mr. Hackett was superb, especially in his 'Boheme' aria, and in his duet with Mme. Alda. Mischa Elman, as always, delighted the listeners with a list of numbers finely executed; he, like the others was vociferously applauded.

The program follows: Aria, 'Che gelida manina,' from 'La Boheme' (Puccini), Mr. Hackett; 'Symphonie Espag-

nole' (Lalo), Mr. Elman; 'Jag Lefver' Swedish (Merikanto), 'Kehtolaulau,' Finnish (Jarnefeldt), 'Noel des petits enfants' (Debussy), 'Eti letnia notchi' (Rachmaninoff), Mme. Alda; 'Star-Vicino' (Salvator Rosa), 'Passing By' (Purcell), 'A Dream' (Grieg), Mr. Hackett; 'The Birth of Morn' (Leoni), 'Minnetonka' (Licurance), 'The Star' (Rogers), 'The Singer,' written for and dedicated to Mme. Alda (Maxwell), 'Morning' (Speaks), Mme. Alda; nocturne (Grieg-Elman), 'Contre Danses' (Beethoven-Seiss-Elman), 'Caprice Basque' (Sarasate), Mr. Elman; duet from 'Madame Butterfly' (Puccini), Mme. Alda and Mr. Hackett.

Josef Bonime for Mr. Elman, and William Tyroler for Mr. Hackett, furnished their usual excellent accompaniments.

Edna Thomas, Soprano

Edna Thomas, a newcomer from the South, made her first public appearance in this city at Aeolian Hall on the afternoon of Friday, January 16. Miss Thomas possesses a beautifully smooth mezzo contralto voice of fine quality and power, which she uses most intelligently. Her lower register is mellow and rich and when she produces upper tones, it is with welcome ease. Her delivery is artistically straightforward and she resorts to no trickery. Her interpretations were of such a degree of interest and finish, that although here and there they lacked full maturity, yet they gave striking promise of future fine achievements.

Accompanied well at the piano by Walter Golde, Miss Thomas rendered the following program, a prominent feature of which were four Creole Negro songs, sung in a patois: 'Lungi dal caro bene,' Secchi; 'Se Florindo e fedele,' Scarlatti; 'Quella fiamma,' Marcello; 'Lamento,' Duparc; 'Je veux' and nocturne, Rhené-Baton; 'Les grands vents venus d'outre mer,' Ravel; 'The Nut Tree,' 'I Will Not Grieve,' and 'Spring Night,' Schumann; 'Mother's Sorrow,' and 'My Thoughts Are Like the Mighty Hills,' Grieg; 'The Swan Bent Low to the Lily,' MacDowell; 'The Player-Queen,' John Alden Carpenter; 'Lament for Adonis,' Catherine Heyman, and four Creole Negro songs.

Sara Sokolsky-Freid, Pianist and Organist

Sara Sokolsky-Freid gave her annual New York piano-organ recital on Friday evening, January 16, in Aeolian Hall, which despite the inclement weather was attended by a large audience. Compositions by Bach, Mozart-Busoni, Chopin, Glinka-Balakireff, Alkan, Rachmaninoff, Liszt, Handel and Martini were rendered in an interesting manner. Mme. Sokolsky-Freid is a musician who knows how to appeal to an audience. She possesses fluent technic and delivers her numbers intelligently. Her playing on the piano and organ was of equal proficiency.

SATURDAY, JANUARY 17

Rubinstein Club

On Saturday afternoon, January 17, the January musicale of the New York Rubinstein Club, Mrs. William Rogers Chapman, president, took place in the Astor Gallery of the Waldorf-Astoria. A large and enthusiastic audience was on hand to listen to an excellent program presented by Grace Wagner, soprano; Jose Mardones, bass, and Cecil Burleigh, composer-violinist.

Miss Wagner, whose lovely voice and charming personality make her a prime favorite, was heard to advantage in an aria from Gounod's 'Faust' and a group of songs which included Kramer's 'Now Like a Lantern,' Seiler's 'Butterflies' and Salter's 'Lamp of Love.' Of course, she was called upon to give encores, responding with appropriate numbers.

As a member of the Metropolitan Opera Company, Mr. Mardones has endeared himself to the musical public. His splendid art was shown to advantage in the 'O tu Paler-

(Continued on page 34)

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A NEW CONCERT STAR!

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LENORA SPARKES

SOPRANO METROPOLITAN OPERA COMPANY

A UNANIMOUS PRESS:

It was evident long before Miss Sparkes had sung the first group that her true vocation lies not in the world of opera but in the intimate region of song recital. Miss Sparkes sang everything well and some things superbly. In all of these the clarity of her enunciation, the uniformity of her scale and the purity of her tone were finely evident, while when necessary she displayed an emotional warmth which was unexpected to those who had known her only in opera. —*New York Tribune.*

A recital that had many features of interest and gave uncommon pleasure to lovers of song is its most distinctive feature. She sang with such warmth and such significant expression that she succeeded in establishing in these songs one of the most successful features of her singing. —*New York Times.*

The lyric beauty of her voice has never in doubt. It is a voice of great range and of a fine quality. She sang with such purity and such intensity that she called for a more intense listening. Those who have heard her singing will find it a more enjoyable experience than the more dramatic singing of Miss Sparkes. The distinction of her voice was made more evident by her enunciation. —*New York American.*

Miss Sparkes must have had a pleasant afternoon and she gave pleasure to a goodly concourse of listeners. Freed from the blatant demands of operatic orchestration her voice was permitted to flow naturally, and its charming quality was heard with delight. She sang with beauty of tone, excellence of technic and genuine dramatic expression. —*New York Sun.*

Do you like to listen to Miss Lenora Sparkes at the Metropolitan? Then by all means hear her in song recital. It is not often that opera singers appear to good advantage in the more difficult realm of recital, but Miss Sparkes is one of the exceptions. —*New York Herald.*



Photo by
Illustrated News

With her frank, engaging English manner, Miss Lenora Sparkes managed to get very close to a concert audience. Her singing was a beautiful example of the art of song. At her recital, she sang with such purity and such intensity that she called for a more intense listening. Those who have heard her singing will find it a more enjoyable experience than the more dramatic singing of Miss Sparkes. The distinction of her voice was made more evident by her enunciation. —*New York Evening Mail.*

Lenora Sparkes's glorious voice was heard at its excellent best by a large audience, which evinced both its discrimination and pleasure by timely and spontaneous applause. Miss Sparkes was vividly effective in a group of four idyllic lyrics by Dvorak, and disclosed some new and precious vocal qualities in a lovely singing of two Debussy "decoratives." —*New York Morning Telegraph.*

Yesterday her dense star rocketed upon a patch of its own and the place thereof could light up all Aeolian Hall with singing voice, clear, sweet, and beautiful with a grace and sureness that was a pleasure to the ears. As its most fortunate in the Italian song variety, she also showed Sparkes is able to command. —*New York Evening Sun.*

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MUSIC AND PUBLIC EDUCATION

The Spirit of Music in Assembly Singing

The Vision of "Singing" in Public Schools—The Preparation of a Broader Instruction for Children

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

The term "assembly" has been so closely allied with school work that it is almost impossible to think of school music and not conceive the term in its broader application. At the same time there is no term which has been more consistently abused, and to which so little has been accredited.

Originally designed as a community meeting, it has developed into a procession of ideas and notions on the part of school executives destroying the very elements for which it was created. It must not be misunderstood that the only motive of school assemblies is to sing. Other school activities are of equal importance, but the claim is rightfully made that at least a portion of time assigned to this work should be properly used.

This is essentially the period when the music teacher should radiate the atmosphere of music. Classroom instruction does not lend itself so readily to the full enjoyment of the subject. So the question naturally arises, "How shall the assembly time be occupied to the best advantage?" This implies a proper selection of material for this purpose.

THE SELECTION OF MATERIAL.

The two important elements in assembly singing are (1) the patriotic, (2) the devotional. We cannot stress these points enough. For the former it is not sufficient merely to sing "The Star Spangled Banner" and "America," but we must include every point which teaches Americanization. It is an unfortunate thing that so few school authorities see the importance of this vision. Patriotism is made real when children are permitted to dramatize the striking incidents in history. We sometimes forget this fact and allow ourselves to branch off into the fields of mediocre oratory with corresponding results. The music for these occasions should be that which best fits the particular subject.

The devotional element plays a part only second to the former. The daily devotional exercises are vitalized through singing, because after all it is the voice lifted in song that frequently stirs the mind and moves the heart. The question of altered texts of standard hymns has frequently come before the public notice. The best opinion would not tolerate the changed text. Either the songs as

they were written or omit the whole thing. We are old fashioned enough to believe that the devotional part of assembly work should be one of its most prominent features.

CELEBRATING SCHOOL OCCASIONS.

School functions are many and important. For example, the celebrations of the birthdays of Lincoln, Washington, Columbus and others; Arbor Day, Thanksgiving, Christmas, etc., add much to the educational welfare of our children, and create a great respect for American institutions. To meet successfully these requirements the song material must be simple enough to guarantee a successful performance without unnecessary rehearsals. Further, there is an obligation on the part of editors to see that the proper material is provided.

ART SONGS.

The question concerning the singing of art songs and choral music has caused considerable comment. If the work is valuable to school institutions how shall it be accomplished? The assembly part song has, up to the present, been an outgrowth of classroom instruction. There is no better way to accomplish this work, but it should be remembered that the best results are obtained from a selected chorus and not by mass singing. This applies more aptly to high school than to elementary grades. The real function of these songs is not for general assembly singing, but for special musical programs, graduation exercises, etc. In the past we have been guilty of trying to accomplish too much in the elementary grades. This is true of all subjects, and not necessarily confined to music. It is a fact that the great majority of children never pass beyond the stage of elementary school, and with this in mind the organizers have tried to give them more than the child mind is able to absorb, with the result that the impressions were fleeting and kaleidoscopic.

TRAINING FOR THE FUTURE.

If the general idea of mass singing in public schools is carried out it will eventually mean that the adult public will desire to continue this form of community work. We do not believe that the American public is ready at this time cordially to adopt the community plan as applied to general singing. While it has enjoyed a certain degree of

success the enthusiasm has been short lived, and we regret to say that it may pass out of existence. There is so much value in training people to sing that its importance should not be overlooked, even by the National Government itself. Patriotic enthusiasm born of good singing would do more to eradicate the insidious poison of Bolshevism, as we understand it, than any other antidote. When we study the mental and physical types of those who go in for communistic ideas we can readily understand that they are not capable of understanding anything that is joyful. They are sour on the world, destructive in notion, and like any other form of fanatic, hate to see a fellow comrade enjoy himself. They have not learned how to occupy their hours of recreation.

CHORAL SOCIETIES.

It is a great source of regret that in this magnificent country where school music is on a better basis than any other country in the world, that so few people in after life make any attempt to continue the study of choral music. Every community should have its oratorio society and its smaller choral clubs; and yet how few of these societies are organized throughout the country? Even in our larger cities choral singing is almost a lost art, except by the specially trained few. And after all, our mission should be to reach everyone. Yet how quickly we lose contact with the high school pupil the moment he has graduated. We have no system of control, and therefore no way to measure the result. The idea of programming our high school music so that the special chorus periods may be selective as well as elective gives us great hope that in the future we shall send the pupils out fully prepared to continue the great work which has been started in their school career.

WHAT ASSEMBLY SINGING SHOULD ACCOMPLISH.

It should radiate an atmosphere of music, and the child must feel that above everything else he is learning to participate in the great field of this art. The music should lend itself readily to the expression of his emotions. The appeal to the intellect is not the province of elementary education in music and should not be stressed to the prejudice of the real enjoyment which is born from the joy of singing.

A Masterful Musical Personality

ONE OF THE FINEST WOMEN PIANISTS OF THE PRESENT DAY



Photo by Apeda, N. Y.

One of the most enjoyable piano recitals that the present season has as yet brought forth.—*New York Tribune*.

AURORE LACROIX

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A YEAR AND THREE MONTHS.

An afternoon of fine delight.—*New York Evening Sun*.

Miss LaCroix has in two seasons reached a high level of accomplishment. We are inclined to rank Miss LaCroix among the three or four best of the younger pianists.—
Wm. B. Murray, *Brooklyn Daily Eagle*.

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AMPICO RECORDS

CHARLES HACKETT

Some Recent Successes in Opera and Concert

"A Real Artist"

(L'Italiana in Algeria)

Mr. Hackett sang his florid romance in the opening scene beautifully. As the slave, Lindoro, he has a role exactly suited to his refined, lyric voice. Not many tenors could have managed the difficult music with the same distinction. He is a real artist, and a singer of light romantic roles who would be difficult to replace.—*New York Herald*.

"Difficult Work Done Creditably"

(Tosca)

In the production last night, the interest centered in the premiere of Charles Hackett in the role of Mario and the reappearance of Geraldine Farrar as Tosca. Mr. Hackett is a good singer. He sings his upper notes clearly and without special effort, and he keeps to the right pitch and has the fortunate habit of sticking with the conductor. In the role of Mario he has some difficult work to do and he does this difficult work creditably, acting with success and happily being possessed of a physique that lends itself ideally to a tragic or romantic impersonation. In the first act he did his best singing; the aria "Tosca sei Tu" was delivered with fervor and good ideas as to dynamics; fortunately most of this aria lies in a register wherein Mr. Hackett's voice is most pleasant.—*Philadelphia Press*.

"A Really Fine Tenor Voice"

(Tosca)

An interesting and notable feature of the performance was the local debut of Mr. Charles Hackett, who appeared as Cavaradossi, and who sustained that grateful role with a large measure of success. He has a really fine tenor voice, ample in volume, extended in range and of excellent quality, which he employs with much technical skill and dramatic intelligence.—*Philadelphia Inquirer*.

"Showed Real Dramatic Skill"

(Tosca)

Hackett, who came here last year in the formal and coloratura "Barber," showed real dramatic skill as Mario. He brings far more grace and refinement to the part of the painter than have most of his predecessors, and his voice, while very light, is most agreeable.—*Philadelphia North American*.

"His Work Artistic and Unusual"

(Tosca)

The Mario role presents only limited opportunity for the tenor, but Hackett's fine voice and beautiful style made the part stand out like a highly polished jewel. He sings with exquisite taste, always a lovely tone, invariably on the pitch, and with a musical instinct that made his work artistic and unusual. Dramatically, too, he invested the role



with an extraordinary degree of force. A Mario who can sing is not entirely a novelty, but a Mario who actually acts and shares honors with Scotti is a revelation. Hackett was recognized instantly as a tenor of great power. He had only to sing a few notes to step into prominence vocally. His acting, however, was a surprise and a delightful reassuring one. It means a fine voice backed by wit and intelligence, a big asset in even the Metropolitan Company.—*Philadelphia Record*.

"Extreme Loveliness of His Song"

(L'Italiana in Algeria)

Charles Hackett's singing of the richly allotted role of Lindoro amounted to another signal and emphatic triumph for the young American tenor, a triumph that will remain memorable for the extreme loveliness of his song in the first act alone, although throughout the performance he was at the peak of his vocal best.—*New York Telegraph*.

"Sang Like a Seasoned Artist"

(Barber of Seville)

Mr. Hackett's Almaviva is gaining in finesse and vocal charm. He sang his florid music like a seasoned artist.—*New York World*.

"Received an Ovation"

(Barber of Seville)

Charles Hackett received an early ovation for the Count's serenade never so charmingly staged in a new urban nocturne of colorful Seville.—*New York Times*.

"An Exposition Never Excelled Here"

Mr. Hackett sang wonderfully. His full resonant, rich tenor voice perhaps never in better form, gave to a receptive audience an exposition never excelled here. Mr. Hackett has a supple quality in his singing, almost indefinable, flexible, but firm; gentle yet masterful. He sings with the ease of one long conscious of his accomplishments and ability. From the opening aria, "Che Gelida Manina," that Rudolph sings to Mimi in "Bohème," to the duet from the same opera which he gave with Mme. Alda he held his auditors rapt. Two ballads by Grieg he rendered with a fine finish and understanding. "Minnetonka," a poem in song, he was forced to repeat. But his greatest response came when he sang "Somewhere a Voice is Calling" and "Song of Dawn and Twilight," by Vanderpool, after many bravos. The florid numbers of the modern Italian school exemplified by Puccini and vocalized by Hackett found a happy welcome, however.—*Memphis Appeal*.

"Encored Again and Again"

Mr. Hackett's rendition of this haunting melody caught the audience from the start and all through ballad cycles, and through some of the more heroic numbers of the program his clear tones and sympathetic interpretations were encored again and again.—*Memphis News-Scimitar*.

"Lyric Tenor of Real Beauty"

Charles Hackett displayed a fine and finished lyric tenor of real beauty. He gave the "Ecco Ridente" from Rossini's "Barber of Seville," with that rare "Bel Canto" in a male voice that can sing runs and a thrill with the facility of the woman's voice. A pure lyric, this singer has a delightfully resonant quality, with the real artist's command of phrase, of sustained passages, and smooth and polished interpretation.—*Washington Times*.

"Tosca Aria Never Sung More Feelingly"

Mr. Hackett proved himself a splendid type of the "light" tenor, as contrasted to the "tenor robusto" to which the visits of the Metropolitan have accustomed us. His voice is high, lovely in tone, delicate in its shadings. It has the pure singing quality rather than the declamatory, and was heard at its best, perhaps, in the famous aria from "Tosca" which we have heard sung here by Martin, Caruso and Martinelli—and never sung more feelingly than Mr. Hackett gave it. His opening air was the sparkling "Ecco Ridente" from "The Barber of Seville," which revealed a remarkable facility of control. Mr. Hackett also gave two groups of songs which were greatly enjoyed, especially those sung in English.—*Atlanta Georgian*.

"An American Artist Possessed of Unusual Gifts"

It was an occasion of especial interest, as it was Mr. Hackett's first appearance here since his return from operatic successes abroad and his recent engagement at the Metropolitan. His singing yesterday, sustained the good reports of his ability, and his reception was most cordial.

It was after Mr. Hackett's second number that the audience awoke to the fact that they were listening to a young American artist possessed of unusual gifts. The opening aria, "Ecco Ridente" calculated to reveal the singer's mastery of the bel canto style, while well sung did not meet with the appreciation it deserved. In this number, Mr. Hackett showed at once the influence of the years spent in Italy. In voice and style were apparent a skill in florid embroidery and delicacy in phrasing associated with singers of the Italian bel canto school. Distinctly a lyric voice high and sweet, yet firm in texture, it is used with intelligence and feeling.—*Providence Bulletin*.

"A Revelation to His Audience"

Mr. Hackett in the opening aria, "Ecco Ridente" showed a complete familiarity with a most difficult composition. He showed a thorough mastery of the Italian motif and in both voice and style showed a mastery of technique that was a revelation to his audience. In the English numbers the singer lost nothing of his grip upon the more or less critically inclined who had come to be convinced of his reputed artistic ability.—*Providence News*.

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NEW YORK THURSDAY, JANUARY 29, 1920 No. 3077

Opera, Opera everywhere, and much to make one think.

Another Gilbert and Sullivan successful revival is "Ruddigore" at the Park Theater. It is just as well to make up one's mind to the fact that the G. and S. operettas are imperishable—and rightly so.

A young American violinist is going to have the rather unusual experience of not playing publicly in his own country until long after he has become favorably and widely known throughout Europe. His name is Sascha Culbertson. He was born in the Carpathians and although an American citizen through the nationality of his father, and quite American in his thoughts, he never saw his own country until a month or two ago. Those who are familiar with his work abroad predict that he will win the same success in this country.

A new musical bureau has been started in New York on a co-operative basis, a plan which seems to be very much in the spirit of the times, commercially and artistically. The founder and head of the new enterprise is Misha Appelbaum. He needs no special introduction to musical persons, as his connection with the Humanitarian League (which devoted especial attention to giving opportunities for public appearances to young artists) is widely familiar to the concert going public. Mr. Appelbaum has done much idealistic work in the direction of popularizing music for the masses, and the practical experience acquired in his intimate contact with the general public should be of great benefit to him in his new venture. Its progress will be watched with particular interest, both because of his connection therewith and also because of the co-operative basis on which it is grounded. While co-operation of this kind is not a new thing with orchestras, opera companies and other musical performing organizations, it is a decided novelty in the managerial field.

Paris is, indeed, having its operatic troubles. There is a strong rumor in the French capital that Jacques Rouché will not be able to survive the blow to his prestige caused by the recent strike at the Opéra and that he will be obliged to give way to a successor. The most likely candidate appears to be M. Gailhard, son of the former Opéra director of that name, perhaps the most brilliant and successful director who ever held the Paris post. Further, the Théâtre-Lyrique, which started out in the fall with so much promise as a new operatic

venture, has been obliged to close its doors. M. Gheusi, former director of the Opéra-Comique, was in charge of its destinies and had housed his venture in the old Theatre de Vaudeville on the Boulevards. He began with a brilliant program of novelties and revivals in both French and Italian, but public support was insufficient. Giorgio Polacco, the former Metropolitan and Chicago opera conductor, was one of the principal conductors at the Theatre-Lyrique, and his wife, Edith Mason, one of the prima donnas.

The most sensational season ever played by Sousa and his band came to a close in Richmond, Va., January 10 at the Auditorium. The tour was one of the longest undertaken by Lieutenant Sousa in many years. The receipts were thirty-three per cent. greater than on any previous one played by him in America. The totals of the closing days were: Winston-Salem, N. C., \$2,500; Durham and Raleigh, N. C., \$4,200; Danville, and Lynchburg, \$3,800; Norfolk, Va., \$4,100; Newport News, Va., \$2,400; and Richmond, Va., \$5,400. Lieutenant Sousa and his famous band will play a brief season next year of twenty weeks, and already the bookings are made and could have been increased almost threefold.

We know a harpist who is confronted by a peculiar situation. It is Mildred Dilling. She has been engaged to play at the American Music Festival at Lockport, N. Y., next fall, where nothing but American music is played, and Miss Dilling can discover no harp music by an American. Apparently no American composer has ever been moved to write anything for the triangular instrument; at least Miss Dilling has found nothing and prefers not to play transcriptions of piano music. Perhaps this may catch the eye of some good American who has written something for harp that has escaped her eye; or perhaps some composer may even be moved to write something special to fit the occasion.

It is not without pride that Americans may contemplate the fact that the four new acquisitions who have proven really valuable additions to the Metropolitan Opera in the last two seasons have all been Americans—Rosa Ponselle, Charles Hackett, Orville Harrold and Jeanne Gordon, to name them in the order in which they joined the company. In Miss Ponselle Mr. Gatti-Casazza had confidence in advance and Mr. Hackett came here with a reputation already established. But Mr. Harrold, who has performed the most astonishing "come-back" known to music, is proving the surprise of the season. Miss Gordon, too, has astonished the Metropolitan manager, who finds himself entertaining an angel unawares. Existing contracts which must be fulfilled prevent him from using her in principal roles to any extent this season, but one trusts that her light will not be kept under a bushel too long.

Permanent Boston symphony conductors have been Henschel, Gericke, Nikisch, Paur, Fiedler, Muck, and now Monteux. The news comes that the board of directors of the Boston Symphony Orchestra has just engaged Pierre Monteux as conductor for a further term of three years. Mr. Monteux is a charming gentleman, and furthermore an excellent musician; but for all his admirable qualities, he is most distinctly not a great conductor. There are, indeed, very few great conductors today and the nationality of some of these precludes their consideration for the Boston position at the present time. Mr. Monteux needs authority, needs vigor, and has given no evidence of possessing enough of that personal magnetism which is absolutely necessary for a leader in order to inspire the men under him to their best efforts. As an emergency conductor in time of trouble, filling in a year when it was impossible to obtain the services of a better director, he received respectful consideration; but with his deliberate selection for a long term conductorship, the Boston Symphony Orchestra has not helped itself in the most practical manner. And what a pity! The organization still is a magnificent machine for making music. It still plays with a quality of tone exceeded by no other orchestra in the world and equaled by few. But there were evidences of lack of discipline last season under Rabaud—mechanical mistakes which never had existed before in its work. There was need of

a strong hand at the beginning of the present season, especially in view of the numerous changes in personnel, due to the necessity of eliminating a lot of German sympathizers within the ranks. Who is to blame for the inability to find a great conductor? Nobody, apparently, except the board of directors. And what influenced them in their decision? Undoubtedly a number of things. In the first place, doubtless it was a hard task for them to obtain a first class man for the coming season. If they had contracted with Mr. Monteux for another year, while awaiting the opportunity to find just the man they needed, the plan would have been better. Then there are one or two men who might have received consideration in any other city, but whose Central European names (though they had long been citizens of America or one of the allied countries) deprived them of any chance in the Yankee hotbed of chauvinism. We are convinced that the action of the Boston directors is principally due to the fact that, although they are eminently solid and respectable gentlemen, scarcely a single member of the board knows anything about music. The president has made a reputation as expert in juvenile law; another member is nationally known as a financier of street railroads and other municipal services. All that helps very little when it comes to selecting a conductor for as fine an instrument as the Boston Symphony Orchestra. The action the board has taken is a distinct disappointment to many lovers of music who are jealous of the future of what was for many years the world's premier orchestra.

CHICAGO SYMPHONY ORCHESTRA

Recent announcements published in the MUSICAL COURIER of new activities by the Chicago Symphony Orchestra bring forcibly to the attention of those interested in the trend of musical life, the great service which the citizens of Chicago and the Middle West are receiving at the hands of the supporters of the Chicago Symphony Orchestra, which organization is known as The Orchestral Association. Now in its twenty-ninth year, the association may be said to be paying dividends to the people of Chicago and the association has set a splendid example for similar organizations throughout the country. It is a remarkable fact that never in its entire career has the Chicago Symphony been the pet hobby of any one man of wealth. The organization has truly been a community affair. That the association is not alone in its planning for the future is evidenced by the response the public of Chicago has accorded its latest ventures. We refer particularly to the Children's Concerts and to the Students' Orchestra, and in passing it is worthy of notice that the association has shown a willingness to co-operate with other civic institutions, as shown in the case of the Students' Orchestra, which project is being run in association with the Civic Music Association of Chicago. With such a unanimity of purpose on the part of both the official organization and the public at large, there is no wonder that Chicago today possesses one of America's greatest symphony orchestras, and a musical season which may well be the envy of any metropolis. By the far-sighted policy of its orchestral association, Chicago is afforded the longest known symphony season, that is, twenty-eight successive weeks of two concerts each, at which capacity audiences are the rule. In addition to this principal activity two "junior" courses are maintained—a series of Popular Concerts and a series of Children's Concerts—and for admission to these events the public positively clamors. The association should truly reap rich rewards a few years hence from these efforts. It should also benefit from its participation in the Students' Orchestra, whereby American musicians may be trained at home for orchestra positions; and in furthering the cause of the American composer, through the manuscript rehearsals, the association is conferring a benefit upon the country at large.

It is now some sixteen years since the trustees of the Chicago Orchestral Association asked the public to participate in its burdens and responsibilities by subscribing to a fund for the purpose of erecting a concert hall for the use of the orchestra. About \$700,000 was subscribed, and the wisdom of requesting an endowment in that form has been clearly demonstrated. Possession of its own hall alone has made possible these various activities and has also produced a revenue to help finance them, and to the glory of the Orchestral Association it can be stated that not since the erection of its concert hall has it been obliged to ask financial help from anyone for the purpose of meeting deficits.

VARIATIONETTES

By the Editor-in-Chief

Helen Fairbanks, of the MUSICAL COURIER staff, was one of that fine adjunct army of young women who gave up work here when the war call came and went to France to help Uncle Sam do his great job there. Not long ago Miss Fairbanks returned to this country and to a warm welcome from her old position and colleagues. Relieved of her war duties she now is engaged in the infinitely more dangerous work of spying at concerts for this picturesque paper, and one of her first communiques was this:

Among those who attended the recital given by Ossip Gabrilowitch at Aeolian Hall last Saturday afternoon, was one of those couples who know all there is to know about every musician and everything musical. Nor were they at any pains to conceal their vast knowledge from all those within earshot. The gentleman had evidently left his reading glasses at home, for he questioned the lady about each number on the program.

"What is this?" he asked as the artist reached the Chopin sonata in B flat minor.

"That," replied the other compendium of knowledge, "is a sonata in four parts."

Evidently he forgot that a "sonata" usually is in four parts, for when the scherzo was reached, he repeated his question.

"That," announced the lady, "is the shirtso."

Two persons who really know something about music met at the Waldorf-Astoria musicale a few days ago. One is a singer and the other is a violinist, and both participated in the program. When the violinist's encores were over the singer said to him: "Ah, I wish I could fiddle like that." The violinist made answer: "But why should one wish to fiddle when he possesses such a supreme voice?" The entente cordiale between the artists was evident again when they appeared together in closing the program with Bizet's "Agnus Dei," in which Caruso did the vocal and Albert Spalding the violin part.

At the foregoing concert, Spalding, who seems to be taking composition seriously by writing original matter and resisting the easy temptation to "arrange" piano works for his own instrument, played the latest opus from his pen, "Castles in Spain," as yet in manuscript. He picked up the theme for the piece while on a mission to that country during the war, and wrote the music on the transport coming home. It abounds in Spanish atmosphere melodically and rhythmically, and is written in very modern manner. The new morceau made a decided hit. For his next New York recital, February 14, Spalding has programmed a decided novelty in his "Theme and Improvisations" (to be played for the first time) to which he gives the sub-title "Etchings." There are thirteen separate episodes in the work, the first six being treated strictly as variations and the following seven having much more freedom of form becoming in reality improvisations even while adhering basically to the thematic root. The titles of the episodes, suggestive rather than literal, are: "Autumn," "Books," "Professor," "Impatience," "Dreams," "Cinderella," "Games," "Sunday Morning," "Hurdy-Gurdy," "Twilight," "Firefly," "Ghosts," "Happiness."

In Seattle the San Carlo Opera did a week's business of over \$20,000 a fortnight ago, and advices state that the record has been kept up by the organization in its further activities on the Pacific Coast. We herewith suggest that the musical world start a subscription fund for the erection of a monument to Fortune Gallo, the first impresario who ever made money continuously out of grand opera, who never lost his temper, and who thinks the star system by far more fatal than pneumonic influenza.

Unusual was the Boston Symphony program in that city, January 23d and 24th. The scheme embraced only two numbers, d'Indy's B flat symphony and the Beethoven violin concerto, played by Kreisler. All conductors should realize that brevity is the soul of symphony concerts.

By the way, Philip Hale quotes what d'Indy wrote in the Revue d'Art Dramatique on the subject of professional music criticism: "I consider that criticism is useless, I would even say harmful. . . . Criticism usually means the opinion that some man or other entertains about another person's work."

How can that opinion aid in the growth of art? It is interesting to know the ideas, even when they are erroneous, of men of great talent, or of genius, as Goethe, Schumann, Wagner, Sainte-Beuve, Michel, when they are pleased to indulge in criticism; but it is not of the slightest interest to know whether Mr. So-and-So likes or dislikes this or that dramatic or musical work."

Often one reads that artists "submitted" their performance. Frequently, however, it is the audience that submits.

From all one hears in advance, "Cleopatra's Night" at the Metropolitan next Saturday matinee, is likely to be "Hadley's Afternoon."

M. B. H. is on hand with the sage reflection that in its present plight Germany reminds him of "Prometheus Bound."

Even though our Government is getting ready to trade with the Bolsheviks we shall not sign our name to the protocol until we know where the Soviet gentlemen stand on the subject of American music. America has absorbed vast quantities of Russian music of late years. Why not say to the Bolsheviks: "So much petroleum, minerals, cigarettes, caviar, dancers and kummel from you, and so much flour, sweet potatoes, hominy, baseball bats, Douglas Fairbanks films, chewing gum, and Ameri-

A WEEK OF PEOPLE'S MUSIC IN NEW YORK

New York's Music Week is upon us. The city is going to be human, festive and gloriously neighborly. The campaign in effect is to glorify with music and song the long cherished ideal of popularizing music for the people.

Rarely, if ever, except in the case of the great war drives, have so many organizations and so many classes of individuals bent their energies for a week to the accomplishment of a specific purpose as in the case of New York's Music Week. The city will open all the gathering places within its streets, and with a hundred thousand or more out of the way concerts—many of them in the city's homes—will demonstrate what the Music Week is after.

On the opening Sunday of Music Week the church chimes and the organs will proclaim the week. The smoking factory stacks which call industrial New York to work on Monday will also call the industrial masses to hear music and to sing. New York will hear about music in the churches, at the restaurants, at the theaters and in the movies, at the opera and concerts. And with these, and besides these, there is the more penetrating factor of all the settlement houses, the social organizations, the schools, the musicians and music teachers of the city, all of whom are taking part. In short, New York is going to have a homey, intimate celebration for the advancement of music. The astounding feature of the Music Week is that the people will be made to give music to themselves. No one overshadowing spectacle has been arranged. The whole purpose of the Music Week is to reach every New Yorker and his neighbor and tell him of the inestimable pleasure and benefit to be found in music for the purpose of daily living.

This multiform and widely scattered demonstration for spreading the interest in music will take in the following activities:

Four hundred churches in Greater New York are participating through musical programs during the week and sermons on music on Sunday, February 1. In the New Jersey section of the metropolitan district over 100 churches have promised their support. The ringing of chimes at 3 p. m. on the opening Sunday represents the joint effort of the churches properly to herald Music Week. New Yorkers of every class will have opportunity to hear the great classics of church music.

Among the great churches enrolled for the promotion of music week are: St. Thomas Fifth Avenue Church, the Community Church of New York, Cathedral of St. John the Divine, Marcy Avenue Baptist Church, Brooklyn; Prospect Heights Church, Brooklyn. Dr. Charles H. Parkhurst is directing the activities in the churches and Dr. William C. Carl is working with the organists.

The schools have a particularly elaborate program. They are, in fact, making a special drive of

can music from us?" Having proved our talent for statesmanship, we now are ready to accept the nomination for the vice presidency on the ticket with Hoover. Our other platform planks are higher pay for country organists, self-determination for audiences, the abolishment of "Parsifal," and not too much Beethoven at any one concert.

Opera singers complain only when they have nothing to complain of and when they have something to complain of.

Half the musical world doesn't know what the other half thinks it knows.

Clarendon Pfeiffer, of the Aeolian Co., gives it as his opinion that Leoncavallo's "Zaza" score is movie music, and thereby Mr. Pfeiffer has given the most apt criticism we have heard about the latest novelty at the Metropolitan.

And then there is Miss Jo Jacobs who said of a little violinist that he "is being treated by Auer."

Although Valeska Suratt insists that rather than live in Tasmania she would like to sojourn in Jazzmania.

"In Bevo Veritas" doesn't sound right.

A mild mannered individual walked unannounced into our office and said that he had a plan for the standardization of music critics. We were all attention when the man's keeper appeared and took him back to the asylum.

LEONARD LIEBLING.

their own under the supervision of George H. Garton, Director of Music of the Department of Education, to impress upon the children the value of music. To this end the children are writing essays on musical topics, the best of the essays to be rewarded with prizes, while competitive concerts by the high school orchestras will be held in each borough. In each school an address on the value of music, prepared by Dr. Nicholas Murray Butler, will be delivered by the student chosen to be the school orator for the occasion. Enlarged musical programs will be given in the assembly periods.

The National Bureau for the Advancement of Music, under whose supervision the Music Week campaign is being carried on, will present the prizes for the best orchestral concerts by the high schools. The prizes will be three orchestral instruments, to be given respectively to the winning school in the contest between Manhattan and the Bronx, one to go to Brooklyn, and one to the winning school of Queens.

The colleges, universities and private schools will also take an active part. Columbia University will give a Bach oratorio at Carnegie Hall February 4. The City College of New York will give an organ recital at 4 p. m. in the Great Hall of the college February 1. Other schools taking part are: Hunts Point Secretarial School, Bronx, Polytechnic Preparatory School, Country Day School, Larchmont and Mamaroneck Public Schools and the Ossining School for Girls, which is training a chorus of eighty pupils.

The impressive spectacle of the Music Week will be the great demonstration of music in industry. The Music Week committee got in touch with 2,000 individual plants. The shops and factories will probably have greater numbers hearing music during Music Week than the combined orchestra halls. The question of the value of music to make men better workmen and happier workmen, will be answered by the Federal Reserve Bank which gives music to its 3,000 employees and lets them sing; by the New York Telephone Co., the Interborough, the packing concerns, Swift & Co., Wilson & Co., Runkel Bros., National Biscuit Co., P. F. Collier & Sons, National City Bank, National Bank of Commerce, Liberty National Bank, Consolidated Gas Co., Empire Trust Co., H. W. Johns-Manville, American Tobacco Co., Otis Elevator Co., Borden Condensed Milk Co., Western Electric Co., Woolworth stores, American Foundry & Machine Co. The list is too interesting and too long to attempt further selection.

The music teachers and conservatories are in general following two lines of cooperation. One is holding recitals by their pupils, and the other recommending to the pupils that they give musicals in their homes and in the homes of friends. There

(Continued on page 23.)

A REVIEW OF GEORGE H. GARTLAN'S ARTICLES

It is almost a half year since the *MUSICAL COURIER* published, on August 7, 1919, the first of George H. Gartlan's articles under the general head of "Music and Public Education." The articles have attracted so much attention, as evidenced by the correspondence concerning them, that it may be helpful to make here a brief résumé for the convenience of those who may not have the complete files.

Mr. Gartlan's first paper introduced the topic by briefly sketching the evolution of school music, through its various first and subsequent ideals, prejudices, discouragements, encouragements and final triumphant progress to present day practice. Then he said that progress in public school music might be summed up as follows:

- I. Children had been taught to appreciate music.
- II. They had been taught to read music.
- III. They had been taught to do music.

The third element above was the activity exemplified by the school orchestra, the choral club and related practices. They had become a natural development in the practical side of music, and in order to encourage children to become players of instruments, it had been necessary for State boards of education to give, for outside study of music, a series of credits toward graduation.

In the second article, of August 14, Mr. Gartlan, again discussing earlier conditions, said that boards of education had formerly considered music either a fad or a luxury, though he shows the evolution to the present high academic requirement for music supervisors, casually remarking also that the candidate "must be a habitué of the symphony concerts."

The third article, on "Appreciation of Music," now shows its application to the elementary grades. He quotes various theories, which he divides into three primary arguments:

Argument first: Stress tone production and voice culture.

Argument second: Stress the teaching of sight reading.

Argument third: Secure musical appreciation in terms of the evolution of musical beauty.

For himself, Mr. Gartlan holds for appreciation rather than for proficiency. Then he tells of practical work in cultivating appreciation, such as playing mechanical records, artist performances in person, and the memory contests. He does not claim to be pioneer in this, but says that the results are immense:

The fourth article, on "Americanization in Music," embodies a great list of songs to be used. His detailed list includes twenty "American Songs"; five "Songs of Peace"; six "Devotional Songs of Peace"; ten "Recent Publications"; four "Memorial Day Songs"; four "Cantatas for High Schools"; and thirty-five "Songs for Programs."

The fifth article, of September 4, contains his suggestion for "A Public High School for Music," and he supplies a detailed plan. This article also reviews a bulletin, No. 49, of the United States Department of the Interior, on "Music in the Secondary Schools." The bulletin especially classifies pupils as,

1. Those but little interested in music,
2. Those interested but not particularly talented, and,
3. The talented pupils.

There follow suggestions for the right disposition of each class, as to the needs of vocal or instrumental study.

The article of September 18 discusses "The Value of Conventions for Supervisors of Music," and shows that because most national conventions had been held in the Midwest, difficult of access to Eastern supervisors, a separate convention had been organized for the East and held at Hartford. The regular national convention was at St. Louis. Far from posing one against the other, Mr. Gartlan says they help each other, and it would be a positive gain if there were conventions for the South, Central and Far West, besides one East.

"Applied Music for Children" was Mr. Gartlan's topic for September 25. He reports on school classes for piano, voice (high school only), violin and orchestral instruments. He mentions interesting work by Mr. Giddings, of Minneapolis, who taught classes on the piano keyboard with the aid of cardboard replicas of the keyboard.

"Making Community Service Valuable" was the topic for October 2. He recalled the impetus given by the war, and discussed the translation into English of folk songs of all nations.

Because of the disturbed publishing conditions during the press strike, Mr. Gartlan's papers were

interrupted until December 4, when he resumed with "Standardized Methods in Teaching." He reviewed results at Hartford, where high school children gave Coleridge Taylor's "Hiawatha."

"Voice Training for Children" brought out the author's remark that it was false to assume that tone production in school singing was universally bad. Present day supervisors were posing natural methods of voice function as against the old way of discussing muscular control and mechanical processes.

"Development of High School Orchestras" was the subject of a report wherein he showed that music had won its way into the academic world against much opposition, the evolution having required about a generation. Now every high school and many secondary schools have efficient orchestras.

"Public School Violin Classes" were discussed in the paper of December 25. Besides reviewing a fine paper on the subject, written by Mr. Mattern, of Ithaca, he acknowledged help in practical suggestions from Mr. Mitchell, of Boston; Mr. Stuber, of Akron, and Mr. Maddy, of Rochester. There were many details of the actual technical procedure in class.

"High School Music of the Future" was the topic for January 1. This was a report on the need of change in secondary school organization, where a new curriculum would be found necessary, and the intermediate schools might furnish a solution.

Under the heading of "Teaching Music in a Great School System," there was a careful outline of the plan followed in New York City, under Mr. Gartlan's own supervision. He explains the course of study, besides all elements of co-operation outside, as lectures, organ recitals, memory contests, violin classes after school, high school orchestras, choral clubs, and the processes of training the teachers for leading in these activities.

"Creative Work in Music for School Children" is the title for January 15. The writer tells of the musical beginnings, first steps in imitation, rhythmic teachings, melodies with words, and consideration of the new powers gained by the children.

"Developing a Sense of Rhythm" was the topic for last week's article, and the writer says that rhythm has always been the troublesome agent in the teaching of music. He discusses the old and the present day methods of treating the subject.

Mr. Gartlan's article in today's issue on "The Spirit of Music in Assembly Singing." A perusal will show his decided conviction that "It must not be misunderstood that the only motive of school assemblies is to sing." Other activities are important, but a portion of the time should be rightly employed singing.

AMERICAN MUSIC AND COMPOSERS

The program presented at the concert of the Society of Friends of Music in New York on Sunday, January 18, brought up afresh the old question of what is an American composer. The program was devoted to "American" compositions and on it were the viola sonata of Ernst Bloch and two movements from an unfinished quartet by Sandor Harmati. Mr. Bloch is a Swiss who came here in 1915 and Mr. Harmati a Hungarian who arrived a year earlier. Both, we believe, have now become American citizens and the works played were written in this country. Far be it from us to enter a complaint that they are not properly listed as American composers; both are excellent musicians, and Bloch, in particular, has already demonstrated his talent as a composer. The point with us is that, were we Swiss, we should most emphatically object to anybody of Mr. Bloch's ability being torn from his native affiliations to add luster to the list of American composers; and the same would apply to our feelings in regard to Mr. Harmati, were we Hungarian. Barring them, would, of course, exclude Charles Martin Loeffler, whom we have long proudly claimed, for the difference between his status and theirs is merely one of a length of years. It would be almost impossible to determine arbitrarily upon a certain term of years which should elapse before a foreign-born composer could justly be recognized as having been metamorphosed into an American. Such men as Loeffler and Bloch (we know too little of Harmati's music as yet to value him justly) are so individualistic in their utterance that they are properly classified as is their art—international, and refuse to be tagged with the label of any particular nation whatever.

VOCAL OPERAS

It is often said that the human voice is the most beautiful of instruments, and that other instruments are beautifully only to the extent that they imitate the voice. Most singers, in fact, admit that the voice of singers is the most beautiful instrument in the world, and those who are most familiar with their own voices occasionally acknowledge themselves the possessors of most beautiful of voices. What do they mean by the word beautiful? There is where all the difference of opinion begins. But there is no disputing the fact that the human voice has the greatest authority in commanding the attention of the hearer.

The human voice is to other instruments much the same as the human being at an art gallery is to the idealized beings which live motionless on the enchanted canvas or stand before us disembodied in the pallor of Parian marble. What woman is as beautiful as the rosy Venus rising with her dolphins from the soft sea foam? And few men would dare to pose beside the majesty and nobility of the Vatican Apollo.

Likewise, though there are few human voices as perfect and as beautiful as the finest cellos, violins, horns, yet the human voice, of no matter how poor a quality, has the spark of life in it, the human touch, that goes directly to the ear of the listener and bids him attend. It follows, then, that when a composer puts a human voice into his composition, he is introducing a tone quality which will absorb the greater part of the average audience's attention. The audience not only gives most of its attention to the voice, but resents any undue prominence of the accompanying instruments that would take the attention away from the voice. Even a superficial knowledge of psychology is enough to teach that the mind must be allowed to follow its natural instincts in the pursuit of pleasure. It is substituting work for pleasure to make the mind attend to orchestra when its instincts are for voice.

It is possible that the crux of the opera question lies here. For though composers find the limited compass, lack of power, and uncertain technical agility of the voice very irksome, yet the great public does not relish the powerful emotional climaxes of orchestral sonority unless these climaxes are much subordinated to the voices. Why write symphonic music for the stage and then add declamatory voice parts which take the attention of the audience away from the orchestra?

No doubt it is almost impossible for a modern composer to forget the glories of the symphony orchestra when he writes operas. The brilliancy and volume of the modern orchestra are more than likely responsible for the decay of the art of singing. They have driven composers to that declamatory style, that ejaculatory elocution, that aristocratic shouting, which are the antitheses of singing, properly so called, and which could not be endured if the splendors of the orchestra did not to a certain extent cover the unnatural vocal effects.

We are well aware that many musicians, together with music critics, would at once condemn the composer who wrote a simple orchestral accompaniment to perfectly singable opera. It would seem like a step backward to employ an orchestra less than Puccini and Strauss regard as indispensable. Perhaps it would be. What of it? Do musicians and music critics support operatic performances? Is not the great public the final judge of an opera's merit? If the public, then, demands good singing as the first essential in an opera let the composer rather glorify a ballad concert for the stage than degrade a symphony by adding voices to which the public pays the greater heed.

BRAYING IN 1595

From a learned and enthusiastic author who published a tract in 1595 called "The Noblesse of the Asse," we quote a few lines of prose poetry about the bel canto of the braying animal: "The goodly, sweet, and continual brayings whereof forme a melodious and proportionable kinde of musick. Nor think I that any of our immoderne musitians can deny, but that their song is full of exceeding pleasure to be heard; because therein is to be discerned both concord, discord, singing in the meane, the beginning to sing in large compasse, then following on to rise and fall, the halfe note, whole note, musicke of five voices, firme singing by four voices, three together, or one voice and a halfe. Last of all to heare the musicke of five or six voices chaunged to so many Asses, is amongst them to hear a song of world without end." We call the animol a jackass today, but no doubt both Jack and Jillass are equally vocal.

A WEEK OF PEOPLE'S MUSIC IN NEW YORK

(Continued from page 21.)

will be a thousand and more recitals in private studios to which new circles of listeners will be invited and a great many thousands of amateur recitals in the homes by children taking lessons, ranging from tots practising five finger exercises to the sons and daughters playing Liszt with rapidity.

The extension of the usual circle of guests, is also the aim of the musical clubs and societies. At the head of the musical organizations in its range of Music Week programs is the Music League of the People's Institute, Mrs. Arthur M. Ries, chairman. Under the auspices of the Music League is the fifth Franko Chamber Concert at the Washington Irving High School, February 1 at 8:15. A concert by the New York Symphony Orchestra at the Stuyvesant High School February 7. A musical at Public School 25, 330 East Fourth street, February 5, and also at Public School 40, East Twentieth street. The National Opera Club has announced through its president, Baroness Katherine Evans von Klenner, that the National Opera Club will give an afternoon of free grand opera to the people at the Manhattan Opera House, February 6. Baroness von Klenner is arranging that tickets may be obtained at Knabe Co., C. H. Ditson Co., Hardman Peck & Co., National Opera Club and other places to be announced later. Other musical organizations which will give special programs and Music Week addresses are St. Georges Estudiantina, concerts February 1 and February 5; the Chaminade Club, concert February 5; Metropolitan Life Glee Club; the New York Euphony Society, concert February 2; Frances Alda, soloist; Women's Orchestral Club; Harlem Council of Women, musical tea, afternoon of February 3. Daughters of Columbia, lecture musicale at Hotel McAlpin, afternoon of February 3.

New York's Music Week is not only for New York, but takes in the neighboring suburban communities and a surprising amount of activity is reported in the out of town communities. New Rochelle has as sponsors for its music week, Governor Alfred E. Smith and Mayor Harry, Scott. New Rochelle will give as the big thing of the week a presentation of the "Stabat Mater." The towns participating are Bay Ridge, Westfield, Flushing, Red Bank, Passaic, Montclair, Belleville, Nutley, Elizabeth, Paterson, Plainfield, Ridgefield, Arlington, Orange.

The big musical affairs in New York that are to be associated with the Music Week are the Philharmonic Society, Boston Symphony Orchestra, Josef Hofmann piano recital, song recital by Frieda Hempel, Columbia University Chorus recital at Carnegie Hall, all the activities at Aeolian Hall during the week, and at the Brooklyn Academy of Music. Of special interest will be a children's concert by the Symphony Society of New York on the morning of February 7 at Aeolian Hall.

The music show at the Grand Central Palace the entire week of February 1-7, will be supplemented with exhibits of new inventions—the mechanical interest in music's development. Special exhibits of music books will be held at the Public Library and in the book stores and music stores. The music show at the Grand Central Palace will be the largest demonstration of its kind yet attempted. The Music Week has also drawn to New York City the following conventions for the first week in February: Music Industries Chamber of Commerce, National Association of Music Merchants, National Piano Manufacturers' Association, National Piano Travelers' Association, National Association of Piano Tuners, National Music Tool Manufacturers' Association, National Musical Merchandise Association, Music Publishers' Association.

The settlement houses of the city which are doing much of the groundwork for musical appreciation, will show some of their talented youngsters in daily afternoon recitals in the concert hall at the Grand Central Palace. The New York Federation of Music Clubs will give free evening concerts at the Grand Central Palace during Music Week.

Every settlement house in the city has an extensive program for the Music Week. The Greenwich Village house on Barrow street, will inaugurate the significantly picturesque custom of carrying music directly into the homes of its neighbors. The music school pupils will go about from house to house and play a solo for the mother and father too tired or too tied up to go and hear music.

The Union Neighborhood Music School settlement will call upon its graduates and give a community concert for its people. The Brooklyn Music School settlement will also undertake an ambitious

program. Other welfare organizations actively allied with the Music Week is the Humanitarian League, the Salvation Army, the New York Community Service and the Neighborhood Service of the Y. M. C. A. and Y. W. C. A.

Dr. Royal S. Copeland, Health Commissioner, has joined the Music Week movement because of health value of the Music Week, and the medicinal phase of music generally will receive new prominence during Music Week. The Music Week campaign has revealed that most of the big New York hospitals already use music in their practice. The hospitals that are using medicine for its therapeutic value are Mt. Sinai, Willard Parker Hospital, Bellevue, Long Island College, and many others.

Music will also be carried into institutions, asylums, orphanages, prisons and jails during Music Week. The village for epileptics at Skillman will send its band, composed entirely of epileptic patients, on tour through the village and to institutions close by.

Outdoor community singing, which has been extended in New York widely during the past few years, will become a still more diversified undertaking as a result of Music Week. Harry Barnhart, of the city community chorus, is directing the community singing plans for Music Week. The New York Neighborhood Service is going to get out its music trucks early this spring and go into the streets every afternoon and evening and start impromptu outdoor sings. The War Camp Community Service and the Community Festival Association will see that Music Week brings more recruits to the democratic recreation of community singing.

New York's Music Week committee, which includes among others, Otto H. Kahn, Artur Bodanzky, Walter Damrosch, Oscar Saenger—these, and also Charles Hackett, Caruso, Gatti-Casazza, have expressed the belief that New York's Music Week can arouse a widespread demand for national support of music and for a national conservatory.

THE VALUE OF THE BALTIMORE SYMPHONY

How thoroughly the city of Baltimore appreciates the value to itself of the Baltimore Symphony Orchestra, the only orchestra in the country which regularly enjoys a municipal subsidy is shown by this editorial in a recent issue of the Baltimore Municipal Journal:

Through the generosity of the Board of Estimates, the Baltimore Symphony Orchestra will increase its activities the coming year. The increased appropriation allowed it by the municipality makes it possible for the orchestra to give two concerts a month instead of one. The new schedule of concerts will begin Sunday, January 18, and the subsequent concerts will be on February 1, February 15, March 7, and March 31.

No other musical organization ever established in the city has attracted such large audiences at all of its performances, and no other musical enterprise has so consistently held the attention of the musical world. The concerts of the orchestra are really an open door to anyone who has love for music or who has talent and ambition in the field of music, and as it presents music of the highest type covering a vast field of musical literature, and soloists of recognized merit, the concerts are of a supreme educational value. The generous response of the community and the widespread interest is sufficient evidence that the orchestra is meeting a want in the artistic life of the community.

From the very beginning, the organization, which was a distinct municipal experiment, attracted the attention of the music world and it has been the subject for comment in the leading magazines and newspapers of the country. From all parts of the country come requests for information as to what Baltimore—"The Cradle of Municipal Music"—is doing and how. The Symphony Orchestra therefore offers a handsome pecuniary return to the city by thus spreading broadcast the city's progress and attractiveness and placing it in bold type on the map of important centres. One writer aptly remarked "It has given Baltimore more free advertising outside of Maryland than anything that has happened here since the fire."

Municipal authorities in other cities are following in the wake of Baltimore for they realize that a city is largely measured by its attitude toward the arts, and that while fine paving, impressive buildings, and beautiful parks are things to be desired, yet unless an administration develops the esthetic as well as the physical side of the city, and leaves its residents better citizens with higher ideals of intellectual enjoyment, it has labored in vain.

We learn that Sousa is in Tripoli, North Africa, and will be there indefinitely. We refer to the ancient town, of course, and not to the modern American composer and bandmaster who indulges in many a trip but has never settled in Tripoli. Two or three seasons ago, however, the disappearance of the famous Sousa beard made us suspect a visit to Barbary. Help! Help!

I SEE THAT—

Ugo Ara has been appointed assistant secretary of the Berkshire festivals.

Mabel Garrison starts a concert tour early in February that will embrace forty cities.

Rosa Ponselle has added "Rachem" to her repertory.

Harold Land sang in Philadelphia and Trenton last week. Maryon Martin, the New York contralto and teacher, is spending the winter in Lynchburg, Va.

Baroness Von Klenner entertained the Mary Arden Club. Gilbert's "Menuet la Phyllis" has been sung three times in Aeolian Hall recitals this season.

The King of Belgium has conferred the Grand Cordon of the Order of Leopold on Maeterlinck.

Mana-Zucca leaves New York on February 1 for a tour of the Pacific Coast.

Anna Case substituted for Ema Destinn at a recent Pittsburgh recital.

Hans Kronold is filling too many engagements to keep track of them.

Paderewski refused to have a piano in his home in Poland because of its great temptation.

The Brunn Male Chorus (Czecho-Slovakia) is one hundred years old.

Olga Carrara will feature American songs at her Aeolian Hall recital on February 10.

January has been replete with engagements for Martha Atwood.

The Minneapolis Orchestra is on its annual midwinter tour to California.

Two thousand people mobbed the Lexington Theater when the Chicago Opera opened its box office for the sale of seats.

Inez Barbour appeared in recital with Reinald Werrenrath in Utica on January 26.

Laurie Merrill has a fine large vocal class.

George H. Gartlan says every community should have its oratorio society and its smaller choral clubs.

John Charles Thomas will give another New York recital on February 16.

Joséph Lhévinne will make a coast to coast tour during the season 1920-21.

Clarence Whitshill will return from abroad today.

Marc Potter recently gave a very successful recital in Newark, N. J.

After an absence of one year from the concert field, Theo Karle will sing twice in New York during February.

Fritz Kreisler believes that technic should be mental rather than manual.

McCormack sings at the Hippodrome on February 20, the eve of his departure for his forthcoming tour.

Adolph Lewisohn is backing a campaign to give New York a higher orchestral hall than it now possesses.

The great Shrine Auditorium in Los Angeles has been destroyed by fire.

Percy Grainger is planning to sold out houses.

Fort Worth presented Galli-Curci with an American flag in honor of her having taken out her first papers.

Louise Homer and her daughter gave a joint recital in Detroit on January 6.

Joséph Lhévinne believes that success in art, as in other things, is individuality.

Leo Ornstein has played the MacDowell concerto in D minor with almost every orchestra in America.

Maronerie Fontrese has been commended favorably with Clara Butt in stature and Schumann-Heink in voice.

Helene Kanders is about to begin a tour which will probably take her as far West as California.

The Granberry Piano School gave a reception to the Elsenheimers on their 25th wedding anniversary.

Donato A. Paradiso is forming a company which will produce opera in English.

Mildred Dilling makes an appeal to American composers for compositions for harp.

Bloomfield-Zeissler will play three concertos with orchestral accompaniment at Carnegie Hall, February 13.

The Baltimore Orchestra will give two concerts each month this season instead of one.

John O'Sullivan is of the opinion that opera in America should be sung in English.

Mrs. C. M. Long begins a normal class in the Dunning System for Beginners in New York on February 1.

John Hand was referred to by the Capital Journal as "undoubtedly the greatest tenor that Salem (Oregon) has ever been privileged to hear."

Paolo Martucci gave a reception in honor of P. A. Tindelli on January 10.

Richard Buhlig's fifth recital at Aeolian Hall will be devoted to the works of Mozart and Brahms.

"Ruddigore" at the Park Theater, was such a success that it was decided to continue the work this week.

Frieda Hempel gives her only New York recital this season in Carnegie Hall on February 3.

The Chicago Opera's New York season opened with "L'Amore dei Tre Re" instead of "Norma."

Misha Appelbaum has started a new musical bureau in New York on a co-operative basis.

Gretchen Dick's interesting American Concert Course ended at the Manhattan Opera House last Sunday.

Immediately after his New York recital on March 11, Roland Hayes leaves these shores for Africa.

Mme. Schumann-Heink is recovering from her recent illness, and will resume her concert tour in March.

Hazel Huntington, a Yeatman-Griffith artist, gave 35 concerts within 20 days in a tour of Panama.

The American premiere of Messager's "Madame Chrysantheme" was given by the Chicago Opera, January 19.

Greta Masson is booked for a concert in Winnipeg, Can.

The National Opera Club will aid Music Week by giving a grand opera performance at the Manhattan Opera House on February 6.

Orlando, Fla., will hold its fourth annual music festival from February 12 to 16.

W. H. C. Burnett's 1919-20 Detroit concert course is better than ever.

G. N.

CHICAGO OPERA

(Continued from page 5.)

suits Miss Garden, one in which the abundance of opportunity to act conceals the limited vocal resources which are hers. She made a superb figure and acted superbly, too. There were all the old wide gestures and the large stalking about the stage, but there was, too, an utter abandonment to love in the scenes with Avito such as Miss Garden rarely has had a chance to exhibit, since most of her roles are cast on more heroic lines. Splendid bits of acting came when she first realized that Archibaldo had knowledge of her guilty love, and again in the few moments before her death, when she glories and exults in her annunciation of that love. The death scene was extraordinary—even repulsive—in its realism. The convincingly utter "deadness" of Miss Garden's body as it was carried off on the shoulder of Archibaldo is something not easily forgotten.

And now that the lady in the case has been taken care of, attention is due Edward Johnson, the American tenor, making his first appearance in New York since "Waltz Dream" days. Avito is by no means a star role for a tenor, but there was sufficient merit in it to allow Johnson to establish the fact that his voice is as fresh, clear and "sympathetic"—as the Latins say—as when he left New York ten years ago, that he is a master of vocalism, including the difficult art of voice coloring, and a capital actor. There is very little sustained legato singing for Avito, but such passages as there are were beautifully sung and the more dramatic shorter phrases, of so frequent occurrence, were projected with intelligence and force. He and Miss Garden played together in perfect harmony and the love scene of the second act was a masterpiece.

George Baklanoff was the Manfredo. The big Russian baritone was in better voice than ever before when singing in this city—and he has appeared here many times. He has always been a consummate actor and now that he is in the best singing condition, he is indeed a baritone among baritones. The restraint and effectiveness of his acting in the difficult scene when he first sees the body of Fiora was masterly.

Virgilio Lazzari has a magnificently powerful bass voice and the "fattest" part in the opera, next to Fiora, of both of which he took full advantage. The best praise for him is to say that, as Archibaldo, he quite measured up to the rest of the cast. The smaller parts, quite unimportant in this work, were adequately looked out for by Lodovico Oliviero, Jose Mojica, Emma Noe and Anna Corenti.

There was much interest in the new conductor, Gino Marinuzzi. The present writer, who knows Mr. Marinuzzi's work from Italy, knows also that he will show to better advantage later on when he has had an opportunity to gauge the acoustics of this unusual opera house, which is like a resonating chamber. In consequence the orchestra was frequently too loud Monday evening. But Mr.

Marinuzzi, conducting as usual without score, had his men absolutely under command. His left hand is a most eloquent and persuasive aid and every voice in the highly polyphonic score received its just attention. The orchestra itself seemed rather rougher in quality than those of past years, but this impression may be corrected on future hearings. The special train bringing the musicians arrived so late that there was no opportunity for rehearsal and Mr. Marinuzzi had to conduct in a state of entire unfamiliarity with the house.

A rehearsing of the work, so splendidly done, served to show once more how distinctly Montemezzi stands out head and shoulders as a musician above any of his Italian colleagues who are writing opera today. It was an added pleasure to have the composer himself present. It is impossible to imagine any fitter dress for Sim Benelli's book than the marvelously orchestrated score which he has written, and the audience was not slow to show its appreciation of his work when the singers brought him out with them after the second act. There were many recalls after the first act, but after the second, the climax of the opera, it seemed as if the applause would never end. The artists, with Marinuzzi and Montemezzi, were called out time after time by a regular storm of handclapping, and Miss Garden and the composer, coming out together and alone, were objects of special ovations. The audience, filling the house, was a decidedly fashionable one on the floor and in the boxes. All in all it was a most auspicious opening to what promises to be the most brilliant season that the Chicago Grand Opera Association has ever had here. If other performances are kept up to the high standard of the opening one, it will be a notable season here.

PREVIOUS PERFORMANCES IN CHICAGO

"HAMLET," JANUARY 15.

Ambrose Thomas' "Hamlet," which had not been heard since Ruffo sang the role during his first visit to the Windy City some six years ago, was revived for the great Italian baritone. His conception of the part will no doubt be the source of much discussion pro and con, but before elaborating on its merits and draw-backs, let it be said in favor of the singer-actor that the audience responded to his efforts with tempestuous plaudits. The Auditorium was packed from pit to dome, again attesting the stupendous drawing power as a box-office magnet of this unusual artist and as, after all, 4,000 operagoers gave proof of their pleasure, the few detractors were in such a minority that even their reviews will in no way endanger the reputation of Ruffo as one of the greatest living artists now appearing before the public. It is true that the role lies too low for his voice, yet Ruffo gives so many thrills during the course of a performance that his few defects can be overlooked in view of the eminent qualities of his singing and acting. He was resplendent in the higher register. His high G natural literally shook the house and moved the auditors to unparalleled manifestations of enthusiasm. The drinking song finds him vocally at his best and after many calls before the curtain he finally consented to repeat the famous number, scoring even more heavily on second presentation. Ruffo's singing is in accordance with his views of the part. He colors his voice to manifest his own sensation, or to be more exact, the sensation of the character he represents as he conceives it. Thus vocally his Hamlet was at times forceful, power-

ful and manly and at other times weak and feeble, to such an extent that he was hardly audible and this intentionally. To understand Ruffo's delineation of the role is difficult for all but students. His Hamlet has one draw-back. It is not the youth, but the mature man and as the Danish prince is supposed to be a sick adolescent, his maturity as portrayed by Ruffo was probably an error. A student, the gifted singer has dissected the role. He has studied it from all angles. Right or wrong, his Hamlet crowns him a master singer-actor. To him the Danish prince is not a crazy man, but one who had to feign dementia in order to win his goal. When in the presence of relatives or friends, he is the weak minded man, probably the victim of an incurable disease; yet when alone, he reflects great intelligence, acuteness and shyness. A thinking Hamlet, one who could weigh in his own imagination the fragility of the human life, he rose to great heights not only in the "Esplanade" scene, when he first encountered the ghost of his father, but also in the "chamber" scene when he met him for the second time. No actor of today could have said with more eloquence the soliloquy, which ended with the famous "To be or not to be" and as only a few of us have seen Booth or Salvini, Sr., how can one compare his Hamlet with those of the late famous actors? Hamlet has been the tombstone of many actors. It will not be the one of Ruffo, as his presentation, although at times insipid, has so much in it to recommend as to make it an object of admiration.

To Florence Macbeth was given the difficult rôle of Ophelia. She portrayed it faithfully and sang it admirably. Not only was the duet with Ruffo well sung but the Mad Scene was especially well rendered. Here the technique of Macbeth was displayed to best advantage. Her vocal pyrotechnics, her clear tone had full sway in the florid passages written by the composer for the interpreter of one of the most difficult rôles ever written for a soprano. So pleased were her hearers with her song that they took occasion to show her their pleasure unmistakably by showering upon her vociferous plaudits, not only at the conclusion of the number, but during its execution, interrupting her time after time until finally the young singer was nearly overcome by the friendly and well-deserved demonstration that broke forth at its end. Her Ophelia was exquisite in every respect. It had youth, beauty and charm and vocally Miss Macbeth surpassed any of her previous efforts.

Cyrena Van Gordon was regal as Queen Gertrude. Always beautifully costumed, she gives elegance to any rôle, but it is doubtful if she ever appeared to greater advantage than on this occasion. Few queens in history, if any, have walked at court with more dignity than this young queen of the operatic realm. She was a delight to the eye, vocally exquisite, and shared with Ruffo and Macbeth first honors in the esteem of the public. Virgilio Lazzari did commendable things as King Claudius, and Edouard Cotreuil and Constantin Nicolay were highly satisfactory in their respective parts. Marcel Charlier directed with verve and precision.

Why this French opera was sung in Italian is another of the absurdities that cannot be explained. Those who object to opera in English, have always maintained that operas should be given in the language in which they are first produced, claiming that Wagner operas should be sung in German; English and American operas in English; French operas in French and Italian in Italian. Why then "Hamlet" in Italian? Ruffo can sing in French and so can the balance of the cast, and if necessary, most of the French wing can have been called upon to sing rôles that they know and in which some of them have appeared in Europe. The opera would have gained by its being sung in French.

"L'AMORE DEI TRE RE," JANUARY 17 (AFTERNOON)

"L'Amore Dei Tre Re" was repeated with the excellent cast heard the previous week, with Mary Garden, Edward Johnson, Carlo Galeffi and Virgilio Lazzari in the leading parts. Marinuzzi again was at the conductor's desk.

"RIP VAN WINKLE," JANUARY 17 (EVENING)

"Rip" from the pen of the late Reginald De Koven, who passed away suddenly on Thursday, January 15, had another hearing on Saturday evening, which took the form of a memorial for one of America's best known composers and critics.

"MADAME CHRYSANTHEME," JANUARY 19.

Andre Messager's "Madame Chrysantheme" had to wait twenty-seven years for its American premiere, which took place before a packed audience, which came expectantly to the theater and left in a disappointed mood. Although the size of an audience should have no place in a newspaper, let it be said right here that the advance sale had been big, inasmuch as "Aphrodite" with Mary Garden was promised for the last Monday of the present season, but for lack of time in giving Garden the number of rehearsals demanded, "Madame Chrysantheme" was substituted and this with only two orchestra rehearsals. It is not the business of anyone not connected with the management to wonder at the number of rehearsals given an opera, but it is the duty of a critic to mention when an opera is given without necessary preparation. "L'Heure Espagnole," a one-act farce, was allowed twelve rehearsals. Why "Madame Chrysantheme," an opera in four acts with a prologue and epilogue, should be rushed through to slaughter is one of the mysteries that defies logic. There are two kinds of criticism—destructive and uplifting. To praise everything done by the Chicago Opera Association is to the mind of this writer destructive, as only by pointing out the faults of the artists as well as the management can their work improve and better performances be obtained. The one under review was ragged, and although money had been spent lavishly in expensive but original

(Continued on page 28.)

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FRANCES NASH

With San Francisco Symphony Orchestra

January 16th and 18th, 1920

SAN FRANCISCO "had the pleasure—and it is a pleasure they dearly love—of discovering **FRANCES NASH.**" *"Here is a lassie who, in spite of her English name, has the Magyar gift of rhapsody."*

"The pianist was Miss Frances Nash. Like the Wise Men, she came from the East, which is tantamount to saying that, being wise herself, she came West. She played the Hungarian Fantasia of Liszt, a work in which the composer writes for the piano but thinks for the cembalom. **It was a spirited performance of an excellent young mistress of the keyboard.** For all practical purposes San Franciscans never heard Miss Nash till yesterday.

"So they had the pleasure—and it is a pleasure they dearly love—of discovering her. They did so in right good earnest. Here is a lassie who, in spite of her English name, has the Magyar gift of rhapsody. As for technique, every pianist has that nowadays, and **Miss Nash can unleash the Lisztian octaves and spin the gossamer of his bravure with the best of them.**

"If the audience could have made Miss Nash play again they would have done so. They tried some five or six times. But the laws of the Symphony, like the laws of the Medes and Persians, are not to be changed."—Redfern Mason, *San Francisco Examiner*, January 17, 1920.



"Liszt's Hungarian Fantasia for piano and orchestra followed, with Miss Frances Nash, a young eastern pianist, at the keyboard. Miss Nash plays with fervor. Her rippling technique, and her imaginative grasp of this unique composition, and not to neglect her charm and attractiveness, **won for her an outburst of enthusiastic applause.** Miss Nash will be well worth hearing in recital; she is a vivid, artistic personality of unbounded promise."—Josephine Bartlett, *San Francisco Bulletin*, Jan. 17, 1920.

"Miss Frances Nash gave a brilliant reading of the greatly abused Hungarian Fantasia. It is idle to regret that she did not choose a work of more intellectual content, though the wish can not be suppressed. As it was she succeeded in an individual interpretation that was interesting. She rightly avoided any finesses of tone color and employed a crisp and powerful touch that imparted a cembalo quality to the piano. **Her technique was fleet and accurate, her dynamics were never overstrained. Her impression on the audience was reflected in four recalls.**—Ray C. B. Brown, *San Francisco Chronicle*, January 17, 1920.

Direction: EVELYN HOPPER

Aeolian Hall

New York City

Steinway Piano

HARROLD'S POPULARITY GROWS AT METROPOLITAN OPERA

Kingston Heard for First Time as Pinkerton in "Butterfly"—Easton, Scotti and Gordon in "L'Oracolo"—Muzio Pleases in "Pagliacci"

"BORIS GODOUNOFF," WEDNESDAY, JANUARY 14.

Owing to the indisposition of Giovanni Martinelli on Thursday evening, January 14, the opera was changed, "Boris Godounoff" being the substitution. The Moussorgsky opera had been heard previously this season and was performed by the same cast, Boris in the hands of Adamo Didur; Teodoro, Raymond Delaunoy; the nurse, Flora Perini; Tchekaloff, Mario Laurenti; Brother Pimenn, Jose Mardones; Dimitri, Orville Harrold; Marina, Gabriella Besanzoni, and Varrlam, Andres de Seguro, etc.

"MANON LESCAUT," JANUARY 15.

Puccini's rococo opera based on the most engrossing of all love romances is more than holding its own in popular favor, what with Frances Alda as the bewitching Manon and Caruso as the languishing and faithful Des Grieux. Both artists make a vocal gem of their roles and act the story with fine fervor and sincerity. Antonio Scotti is a Lescaut of convincing picturesqueness. Andres de Seguro as Geronte also helps to keep the plot moving.

"THE BLUE BIRD," SATURDAY, JANUARY 17 (MATINEE).

Maeterlinck's "The Blue Bird" was given its third performance at the Metropolitan Opera House on Saturday afternoon, January 17. The same cast was heard, and a sold out house was in attendance. A large percentage of the listeners were children.

"LA BOHÈME," SATURDAY, JANUARY 17 (EVENING).

"Bohème" crowded the Metropolitan uncomfortably on Saturday evening and the well-squeezed standees were rewarded by a magnificent performance. (So were the sitters, for that matter.) The Metropolitan cast of the Puccini favorite is a marvel this season. Alda's best role is Mimi. Her vocal art is of the highest grade. There is no better Rodolfo anywhere today than Orville Harrold. His aria "stopped the show" again, as it has every time he has sung it this season. Marie Sundelius sings magnificently as Musetta and improves steadily in vivacity of acting every time she gives the role. In support of these three were De Luca, a competent, if not thrilling, Marcello; De Seguro as Colline; and Millo Picco singing Schaunard for the first time at the Metropolitan. He looked like Simon Legree—and sang like him, too. Malatesta is always good in the two roles of Benoit and Alcindoro. Papi, who conducted, does not exhaust the possibilities of the score by any means.

SUNDAY EVENING CONCERT, JANUARY 18.

Anna Case, the ever charming American soprano, was heard at the Metropolitan Opera concert, Sunday evening, January 18, and was warmly greeted by her many admirers, who seemed delighted at having the opportunity of hearing her sing again. Gabriella Besanzoni, contralto, and Robert Cousinou, baritone, both of the Metropolitan Company, were the other distinguished soloists, who, together with the orchestra, under Richard Hageman's efficient direction, contributed to a program that was enjoyed to the fullest extent. Miss Case, whose voice was as lovely as ever, first sang Charpentier's "Depuis le jour," from "Louise," which was so loudly applauded that she graciously added two encores, the final one, "Robin, Robin, Sing Me a Song," by her accompanist, Charles Gilbert Spross, an exceptionally pleasing number. A later group included songs by Rene Chauvet, an old Norwegian "Boat Song," "Rain," by Pearl G. Curran, which was repeated, and the soprano's own melodious composition, "Song of the Robin." "Ah, mon fils," from "Le Prophete," was Miss Besanzoni's first aria, and she was also heard in "A te questo rosario," from "La Gioconda," and the "Habanera," from "Carmen," to which were added two encores. The powerful, rich tones of her voice, and her dramatic delivery, won unstinted approval.

Resonant and full toned, Cousinou's voice was excellent in the sustained legato of "De l'art splendeur immortelle," from Benvenuto. He also exhibited his artistic ability in a group comprising "Le Nil," by Leroux; "Barcarolle," Augusta Holmes, and "En passant par la Lorraine."

Conductor Hageman and his band of players gave creditable readings of the overture to "The Bartered Bride," Smetana; "The Joyful Homecoming," Balfour Gardiner (first time), Svendsen's "Carneval in Paris," and an extra number.

"COQ D'OR" AND "CAVALLERIA," MONDAY, JANUARY 19.

That colorful, clever, and entirely fascinating Rimsky-Korsakoff masterpiece of musical charm and delicate irony, "Coq d'Or," again delighted every hearer who has

feeling and imagination. Mabel Garrison's singing and Rosina Galli's dancing were the outstanding individual performances. The Garrison coloratura is one of the great joys to be experienced at the opera these days.

Orville Harrold was a "Cavalleria" tenor of mellow and yet ringing vocal equipment. He reached the heart and fired the fancy. In his acting he showed fervor and finish. Florence Easton repeated her sincere and tonally stimulating Santuzza. Thomas Chalmers was an excellent Alfio.

"LA JUIVE," WEDNESDAY, JANUARY 21.

There is absolutely nothing new to be said about the "La Juive" performance for January 21. The cast was unchanged, including in the principal roles Rosa Ponselle as Rachel, Enrico Caruso as Eleazar, Leon Rothier as Car-

him at the Metropolitan in a long time. Particularly brilliant was he in the duet which closes the first act, and he and Miss Farrar were repeatedly recalled after the curtain fell. Frances Ingram was an effective Suzuki; Scotti was the Consul; the smaller roles were looked out for by Edna Kellogg, Angelo Bada and Paolo Ananian, while Moranzoni conducted with practised hand, as ever.

"L'ORACOLO" AND "PAGLIACCI," FRIDAY, JANUARY 23.

The Metropolitan Company again was slaughtered, so to say, to make a Roman holiday for Scotti's inimicable portrait of Chim-Fang in "L'Oracolo" on Friday evening. It is, indeed, ridiculous to waste two such artists as Florence Easton and Jeanne Gordon on the insignificant roles which fall to them in that unimportant one act piece. Rafael Diaz sang Win-San-Luy for the first time at the Metropolitan, and did it splendidly. This young tenor has a finished vocalism and thorough knowledge of style. He is excellent in whatever he does, and one regrets only that the repertory does not bring him forward oftener. Didur was as impressive as usual in the old doctor's part. "Pagliacci" followed, with the first of the substitutions caused by influenza laying hand on the company's members. Renato Zanelli stepped in at short notice, singing Tonio in place of Amato, and acquitting himself most creditably, considering it was the first time he had ever done the role. His singing of the Prologue brought him hearty applause, and his presentation of the role as a whole was decidedly acceptable. This young singer has a voice of quite exceptional beauty. His one trouble so far appears to be the inability to project it into the house so that it sounds as large as it really is—due perhaps to some slight fault in production. As soon as this is overcome, his true value to the company will be recognized. Muzio was the same fascinating Nedda as ever. One understands readily why Silvio loses his life for a woman so beautiful and desirable. Caruso was Caruso, and Paltrinieri and Laurenti sang the small roles. Moranzoni conducted both the operas, and did it very well. Indeed, he is one of those who always do their work so well that there is danger that its excellence is not always appreciated at its true value.

"BARBER OF SEVILLE," SATURDAY, JANUARY 24 (MATINEE).

Owing to the illness of Giuseppe de Luca, who was to have sung in "Rigoletto" at the Saturday matinee, the performance was changed to "The Barber of Seville." Amato was scheduled to sing his favorite role of Figaro, but, unfortunately, he too was taken ill, and Millo Picco was the last minute substitution. Despite the circumstances and also the difficulties of the part, Mr. Picco sang the role satisfactorily and displayed a voice of agreeableness. Mabel Garrison again was charming in the role of Rosina. She sang delightfully, her coloratura work being brilliant and impressive, and her acting was characterized by its vivacity and spirit. Charles Hackett was none the less successful, both vocally and histrionically, as Almaviva, while Jose Mardones was the Basilio, one new to New Yorkers this season, but, nevertheless, worthy.

"CARMEN," SATURDAY, JANUARY 24 (EVENING).

The performance of "Carmen" on Saturday evening, January 24, was one of the artistic events of the season, for it revealed a new Don Jose—Orville Harrold. And revelation is the only word for it. His performance was remarkable. First of all to be noticed is the absolutely correct style. It was a French Don Jose every moment of the evening, and the first well sung French Don Jose that has been heard here in years. As an actor—although his ability had already been suspected from other roles—he proved to have a talent for heavy dramatic scenes such as is rarely seen on the operatic stage. Geraldine Farrar, the Carmen, recognized from the very first what unusual support she was getting from Don Jose—there had been no stage rehearsal at all—and played with a freedom and abandon such as she never before had exhibited in the role. The scene of the return of Don Jose to the tavern in the second act was moving indeed, and there was a positive thrill and shudder in the final act. Nothing better than the work of these two singers has been seen at the Metropolitan in years. Mr. Gatti-Casazza is indeed lucky—and perhaps something more—to have picked up in two seasons three such remarkable finds as Rosa Ponselle, Orville Harrold, and Jeanne Gordon. Marie Sundelius is at her best in the role of Micaela, which fits her like a glove, and she did it admirably in place of Margaret Romaine, originally scheduled for it, but another victim of influenza, as was Octave Dua, whose place as Remendado was satisfactorily taken by Angelo Bada. Robert Cousinou was a thoroughly satisfactory Escamillo. He, like Harrold, gives the role according to the best French tradition, and the duel scene, as done by them, took on new meaning. Marie Tiffany looked charming and sang exceedingly well as Frasquita, in contrast to Louise Berat, who gives no illusion to the part of Mercedes. Ananian was Dancaire and Rothier, Zuniga. Wolff conducted.



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dinal Brogni, Evelyn Scotney as the Princess, and Orville Harrold as Leopold. Bodanzky conducted. The ballet was, as usual, a feature that appealed especially to the audience. After the first scene of the fourth act the applause for Caruso took on the proportions of a veritable ovation. He was called back at least a dozen times.

"MADAME BUTTERFLY," THURSDAY, JANUARY 22.

The one new feature of the "Madame Butterfly" performance on Thursday evening, January 22, was the appearance of Morgan Kingston in the role of Pinkerton, his first time in the part at the Metropolitan. Mr. Kingston is a fine figure of a man, and made a striking and virile appearance. Further, he was in splendid vocal form and did some of the best singing that has been heard from

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CHICAGO OPERA

(Continued from page 24.)

and attractive scenery and beautiful costuming, the work as a whole collapsed and left a black spot in the memory of opera-goers. "Madame Chrysanthème" was mutilated by some unscrupulous person by so many cuts as to make the opera incomprehensible. Poor Messenger! How he would have raged had he been present at the American premiere of his opera and truly his anger would have a raison d'être, as only a French opera directed by a French conductor could be as maltreated in cutting as was "Madame Chrysanthème." True, the music has aged since its world premiere; true also the puerility of the libretto by Georges Hartman and André Alexandre, taken after the beautiful story by Pierre Loti, but true also is the fact that the work was badly blue-penciled and killed by some inept hand.

"Madame Chrysanthème" was probably exhumed for Mme. Miura, who appeared in the title role. Proclaimed as an inimitable Madame Butterfly, the gifted Japanese soprano found in the role little opportunity to display her vocal or histrionic equipment. Not conversant with the French language, she was somewhat hampered in conveying to her hearers the message of the librettist. Beautifully costumed, she looked a charming Geisha. Charles Fontaine, in glorious voice, sang well the role of Pierre—a French Pinkerton, which he dressed with elegance and acted with conviction. Hector Dufranne was highly satisfactory as Yves; likewise the Mr. Kangourou of Edmond Warnery. Dorothy Follis sang well the music of Oyouki and Jose Mojica, as the Lookout, did his bit meritoriously. The hit of the evening was unquestionably the ballet, headed by Oukrainsky, to whom the audience showed its marked pleasure by redemanding the number—the high level in an otherwise lame performance. Hasselmans conducted.

"L'ÉLISIR D'AMORE," JANUARY 20.

There is nothing that puzzles or disturbs when as charming an opera as Donizetti's is the bill, and though lack of rehearsal was noticeable on more than one instance, with Marinuzzi at the helm the performance had a smooth sailing. To present "The Love Spell," an excellent Nemorino, a well voiced and pretty Adina, a clever Doctor Dulcamara and a forceful Sargent are demanded and were found in Alessandro Bonci, Florence Macbeth, Raymon Blanchart and Giacomo Rimini. Bonci, in glorious form, sang admirably from beginning to end and delighted his hearers not only through the sheer beauty of his organ but by his perfect diction, excellent phrasing and amusing delineation of the part as well. To dwell on Bonci's performance would add little to his well earned reputation as a master singer and as one of the most perfect exponents of the so rare bel canto, known here as beautiful singing. As a matter of record, it may be stated, that "Una furtiva lagrima" was encored by general demand. Beautiful Florence Macbeth was a winsome Adina. Here is an unassuming artist, always dependable, whose increasing popularity is highly justified as was once again demonstrated on this occasion. She gave of her best and divided the

honors of the night. Raymon Blanchart proved a routinized opera singer, imported from Boston to replace Vittorio Trevisan, seriously indisposed, and was a most commendable Doctor Dulcamara. Rimini was a handsome and well voiced recruiting sergeant, who added much by his presence to the performance. Had the chorus focused its glance on Conductor Marinuzzi, it would have met with better results. As it was, it did not take the cue so well indicated by the conductor and on several instances the attacks were not precise. Judging from the scenery, the mounting of this opera was inexpensive, but as everyone was pleased, no more need be asked.

"L'ÉLISIR D'AMORE," JANUARY 21.

"Hamlet" was to have been repeated, but due to a sudden indisposition of Titta Rufo and with the kind consent of Alessandro Bonci "The Elixir," which was given the previous night, had its second and final performance of the season.

"HERODIADÉ," JANUARY 22.

Judging by the packed house assembled for the third performance this season of Massenet's "Herodiade," the opera is becoming popular with Chicagoans. The cast was similar to the previous one with one exception, Fontaine, who replaced as Jean, O'Sullivan. In splendid fettle, Fontaine sang superbly and won vociferous plaudits at the hands of a most enthusiastic audience, who recalled him innumerable times after the prison scene. Well costumed and admirably made up, he made a striking and dignified figure and in the role found the best vehicle to demonstrate his artistry that he has had this season. Yvonne Gall as Salome, Maguenat as Herod, and D'Alvarez as Herodiade, found in their respective parts their customary success. Charlier conducted.

"MADAME BUTTERFLY," JANUARY 23.

Sickness among opera artists of this company prevailed during the last week of the stay here and the valiant Rosa Raisa was on that list, and on her account the lone performance of Verdi's "Falstaff," billed outside of the subscription nights, had to be cancelled. "Madame Butterfly" was substituted with the regular cast, so well headed by Tamaki Miura. Although the performance in itself would have satisfied most anyone, for better measure the management added as attraction the Mad Scene of "Hamlet," sung by Florence Macbeth, and the ballet divertissement of the same opera, danced by Pavley and Oukrainsky with the corps de ballet.

"MADAME CHRYSANTHÈME," JANUARY 24 (MATINEE).

The get-away day brought two packed audiences to the Auditorium—the one in the afternoon heard Messenger's "Madame Chrysanthème," in which Tamaki Miura and Charles Fontaine bade farewell for the season to their numerous admirers.

"THE BARBER OF SEVILLE," JANUARY 24 (EVENING).

The 1919-20 season, which in many respects was meritorious, came to a happy conclusion with another performance of "The Barber of Seville." The cast was different than heretofore, as Florence Macbeth sang for the first

time this season the role of Rosina, in which she found anew the success that was hers in seasons gone by. Marked improvement since then has made of her Rosina one of the most lovable things on the operatic stage. Winsome, dainty, amusing, mischievous, her delineation of the part gave as much pleasure as her admirable singing of this difficult part. She scored a big and legitimate success and her performance will be remembered by its excellence. The balance of the cast was excellent. Tito Schipa, who had not been heard for some time, bade au revoir to Chicago as Almaviva—a part in which he excels. Giacomo Rimini was a joyful and well voiced Figaro, Edouard Cotreuil as Basilio impeccable, Vittorio Trevisan again an inimitable Bartolo, and Claessens as Bertha quite comical.

RENE DEVRIES.

The Beethoven Society

The Beethoven Society Choral held its first evening concert of the season at the Plaza Hotel on Wednesday evening, January 21, under the direction of Louis Koemmenich, who most ably conducted through a well balanced and comprehensive program. Of particular interest was the impressive singing of Mana-Zucca's "Star of Gold" by the chorus of sixty voices. So many requests were voiced for a repetition of this beautiful number that, in the midst of the program, it was regiven and was greeted with a stirring demonstration of enjoyment.

Harriet Van Emden, a newcomer and pupil of Mme. Sembrich, sang two groups of songs embracing numbers by Young, Beethoven, Brahms, Horsman, Koemmenich, Beach and La Forge, and the "Jewel" aria from "Faust." Miss Van Emden has a well placed voice of pure quality, but was somewhat nervous. She will, however, develop a pleasing soprano voice, and the future holds good promise for her success.

Royal Dadmun displayed a baritone voice of splendid quality in his singing of numbers by A. Walter Kramer, Grieg, Moussorgsky, Handel, Faure and Fourdrain. His interpretations, too, were decidedly effective and resulted in several encores. Other choral works given with the commendable expression and ensemble, which marks the work of the Beethoven singers, were by Hatton, Strauss, Debussy, Schindler, Forsyth, Rogers, Lynn, Fox and Von Weinzierl.

WHAT MUSIC MEANS TO SCHOOL CHILDREN

By George H. Gartlan

Director of Music in the Public Schools of Greater New York.

To the School Children of America:

I have been asked to tell you dear parents what music means to you. Better ask me what the sunshine means to the flowers—the rain to the grass—and singing to the birds! And then, if I could tell all of that, my words would only convey half the thoughts in my mind.

I would like to ask them all to come and hear you sing—to watch your faces when they light up with the wonder born of the joy which comes from singing, and the vision would be more eloquent than words.

If they could hear you give the great pledge of allegiance to your flag, and then the glorious chorus of "The Star Spangled Banner"! If they could hear the sweet complaint in your voices as you intone the devotional part of your daily exercise, when, in the words of the prophet Elijah, you "rend your hearts and not your garments"! Then follow you through the course of learning to appreciate what is beautiful and wholesome in music, and, lastly, to be thrilled by the stirring quality of song when thousands of your sisters and brothers join voices in sounding the great common chord of life—then, and only then, could they realize the inspiration which prompted the sweet poetic singer of childhood, James Whitcomb Riley, to tell every one to "sing any song, and anyhow, but sing!"

And what more does music mean? It is a preparation for your social, cultural and intellectual life. It awakens something in you which heretofore has been asleep. It dissolves the mist of unbelief, and permits the sun of joyousness to shine full and clear. It removes all doubts and fears; it fills the mind and heart with the blessings of life, and permits us to sink the "lonely note of self" in the well ordered strains of pure beauty.

Berkshire String Quartet Fills Numerous Dates

The Berkshire String Quartet is in the midst of filling numerous engagements. On January 8 the quartet appeared in a most interesting concert before the Woman's Club of Greenfield, Mass., playing a program that consisted of the César Franck D major quartet, the Borodin G major and the Beethoven A major, op. 18, No. 5. On Friday afternoon, January 16, the quartet gave the first chamber music concert at the Wardman Park Hotel, Washington, D. C. A feature of this program was the Schumann quintet for piano and strings, Mrs. George Peabody Eustis assisting at the piano. The Berkshire String Quartet opened the series of three chamber music concerts, being given at Harvard University, on Tuesday evening, January 20, while the very next day the organization played to a large audience at Yale University.

Silberta the Composer of "Yohrzeit"

"Yohrzeit" (in Memoriam), reviewed in the issue of January 22 of THE MUSICAL COURIER, was credited to Silbertstein as the composer, whereas it was a slip of the typist of one syllable, for the composer is Silberta. This is the only published "Yohrzeit." Any others existing are in manuscript. Sophie Braslau has sung the song frequently, the latest instance being for the Chromatic Club, Buffalo, N. Y. Huntzinger & Dilworth, New York, are the publishers.

Whitehill Returns Today from Abroad

After many tremendously successful appearances in London, Belfast, Dublin, etc., Clarence Whitehill, that eminent baritone of New York, sailed for these shores on January 21 and is expected in the metropolis today.

The Extraordinary Operatic Debut of
MELVENA PASSMORE

"Lucia, as given, was a triumph for Miss Melvena Passmore. She is a distinctive soprano, lyrically pleasing and surpassingly good in coloratura. After her work in the mad scene she was most enthusiastically encored and in responding excelled her première effort. Then she was called before the footlights seven or eight times."—*Boston American*, January 20, 1920.

"Miss Passmore has a voice of exceeding sweetness, and made a great hit with her audience. Of pleasing personality, she sings very easily, and even her lighter tones have great carrying power. Good in the love scene of the first act, she was even better in the succeeding acts, and rose to her best in the famous mad scene when she scored a real triumph and won repeated recalls."—*Boston Globe*, January 20, 1920.

"A new soprano was heard as Lucia. She is Miss Melvena Passmore, who disclosed a skill that fits her for the florid music. She gave life to Lucia's woes."—*Boston Herald*, January 20, 1920.

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NEW CHORAL SOCIETY PLEASURES

CRITICAL BOSTON AUDIENCE

Fine Impression Made by People's Philharmonic Choir—Fradkin Successful with Apollo Club—Littlefield, Olshansky, Seydel and Fox Offer Excellent Programs—Meldrum Warmly Received at Debut

Boston, Mass., January 18, 1920.—Frederic Fradkin, the distinguished concertmaster of the Boston Symphony Orchestra, was the assisting artist at the second concert of the Apollo Club, Tuesday evening, January 13, in Jordan Hall. Mr. Fradkin was heard in Kreisler's transcription of Tartini's brilliant variations, a tuneful lullaby by De Grassi, an animated tambourin by Gossec, and the exacting "Gypsy Airs" of Sarasate. This violinist's admirable qualities as technician and interpreter have stirred the admiration of connoisseurs of music in Boston and other cities where he has appeared as soloist with the Boston Symphony Orchestra. A large audience recalled him several times.

The splendid men's choir of the club, with Emil Mollenhauer conducting, was heard in Thayer's ballad, "Trelawney"; in two numbers from Gounod's masses, in Bach's "King Olaf's Christmas," and light part songs.

BERNARDO OLSHANSKY PLEASURES IN RECITAL

Bernardo Olshansky, a full voiced baritone who was formerly a member of the Boston Opera Company, gave pleasure to a large audience at his recital Wednesday evening, January 7, in Jordan Hall. Mr. Olshansky's well varied program included ancient arias from Handel, Gluck and Bononcini, Rumanian and Russian folk songs, striking pieces by Truccho, songs by Marie Bachmann and Binboni, and a melodious number from the pen of Agide Jacchia. Mr. Olshansky made a very favorable impression and was heartily applauded. He is possessed of a warm, resonant voice, which he uses with considerable skill. His enunciation is clear, particularly in Italian. The singer was admirably accompanied by Alfred De Voto.

LAURA LITTLEFIELD SINGS AT BOSTON ART CLUB

Laura Littlefield, soprano, was heard in a song recital Thursday evening, January 8, at the Boston Art Club. Mrs. Littlefield's program comprised old arias by Handel, Arne, and Endicott's arrangement of two Revolutionary songs; numbers by Rabaud, Chabrier, Poldowski, Saint-Saëns, Vuillermoz and Hure, and pieces by Scott, Samuels, Buzzi-Peccia, Quilter and Bantock—a list which provided this popular soprano with ample opportunity to exhibit those qualities which have won her so many successes hereabouts. Mrs. Littlefield was expertly accompanied, as usual, by Mrs. Dudley Fitts.

Mrs. Littlefield also appeared as soloist in a musical vesper service, Sunday afternoon, January 4, at the First Church in Newtown, Mass., where she was heard in religious music from Gounod, Handel and Liddle.

MONA GONDRE SEEN AND HEARD IN BOSTON.

Mona Gondré made her first Boston appearance Monday afternoon, January 12, in Jordan Hall. Miss Gondré sang diversified ancient French folk songs, miscellaneous war songs, and a few numbers in English. She also recited verses by Rostand, Normand and Madaud, the French poets. Ernest Perrin assisted her with recitations from Hugo, Dancourt, Daudet, Pradells, and four selections of his own. Miss Gondré makes a generous use of gestures and grimaces to enhance the interpretative value of her

work. She was most effective in pieces of light, joyous mood.

NEW CHORAL SOCIETY MAKES FAVORABLE IMPRESSION.

The People's Philharmonic Choir, Frederick Wodell, conductor, gave its first concert under the auspices of the Boston Music Education League Friday evening, January 16, in Jordan Hall. Henry Hadley's new choral work, "The New Earth," was performed for the first time in Boston. The balance of the program included Mendelssohn's "Hear My Prayer," Rossini's "Bel Raggio," King's "Israel," Buck's "When the Heart is Young," and a tenor solo from "Hiawatha's Wedding Feast" by Coleridge-Taylor. The soloists were Mrs. Joseph Goudreau, soprano; Mary C. Piquet, contralto; Rulon Y. Robison, tenor; and Dr. St. Clair A. Wodell, bass. Carolyn Rice, pianist, and Homer C. Humphrey, organist, assisted. An audience of large size enjoyed the concert.

JOHN MELDRUM WARMLY APPLAUDED IN BOSTON DEBUT.

John Meldrum, the blind pianist, who was so highly praised after his concert in New York a few weeks ago, repeated that success when he played for the first time in Boston, Wednesday afternoon, January 14, in Jordan Hall. Mr. Meldrum was heard in a program obviously designed to test his splendid abilities. It began with a group comprising Schubert's impromptu in B flat, Brahms' arrangement of a gavotte by Gluck, and a transcription by Saint-Saëns of Gluck's caprice on ballet airs. This group was followed by César Franck's familiar prelude, chorale, and fugue; continued with four numbers out of Chopin, and concluded with pieces by Scriabin, Debussy, Liszt, and Tausig's arrangement of Schubert's military march.

Of noteworthy importance in the case of this pianist is his amazing technical accuracy, which excited the admiration of his listeners. Of more profound significance, however, are the musicianly qualities, the beautiful tone, sense of phrasing, etc., which stamp his playing. It was, on the whole, a very auspicious beginning.

IRMA SEYDEL AND FÉLIX FOX HEARD IN LEOMINSTER.

Irma Seydel, the successful girl violinist, and Félix Fox, who recently scored a brilliant success as soloist with the Boston Symphony Orchestra, gave a concert Friday evening, January 9, in Leominster, Mass., for the benefit of a new hospital in that city. Clifton Wood, baritone, and Mary Vincent Fox, accompanist, shared in the program. Miss Seydel played pieces by Bergh and Coerne which are dedicated to her, her own arrangement of a Chopin nocturne, and pieces by David, Godowsky, Mendelssohn, Beethoven, and Debussy. Mr. Fox was heard in numbers from Rachmaninoff, Debussy, Chopin, Philipp, Liszt, and Moszkowski. Mr. Wood's songs included the prologue from Pagliacci, and pieces by Thomas, Tosti, Bizet, Handel, Speaks, MacDowell, Campbell-Tipton, and Buck.

ELSON LECTURES AT CONSERVATORY.

The development of "The Harpsichord and Its Music" was interestingly traced in a lecture by Louis C. Elson, of the faculty of the New England Conservatory of Music, on Monday afternoon, January 12. The talk was illustrated by Stuart Mason, also of the faculty, upon a harpsichord, lent for the occasion by Ernest B. Dane of the board of trustees.

Mr. Elson sketched the evolution of the predecessors of the pianoforte: the dulcimer and the monochord, both stringed instruments that prior to the invention of wire (about 1350) used catgut; the clavichord; the generally similar virginal, spinet and harpsichord. The reason why music for the instruments was necessarily played staccato was explained, and Handel's invention of the double keyboard was considered in relation to the harpsichord which was before the audience and which was of the Handelian type.

Mr. Mason played a Bach sarabande and bourrée which were written originally for the clavichord but which were easily adapted to the louder-sounding harpsichord; Handel's air with doubles, sometime called "The Harmonious Blacksmith"; the Scarlatti tempo di ballo, Rameau's "La Poule" and the "Carillon de Cythere" and "Le Reveille-matin" of Couperin.

N. O. C. to Give Performance Music Week

The National Opera Club, Katherine Evans Von Klenner, founder and president, calls attention to the special performance to be given Friday afternoon, February 6, at the Manhattan Opera House, New York, for New York's "Music Week," this being the very first presentation of grand opera at the Manhattan building since the days of that impresario. Mrs. Hammerstein is a vice-president of the National Opera Club, and the performance has been made possible through her co-operation. The performance planned for "Music Week" is sure to be a brilliant one, and requests for tickets have already been made numbering into the hundreds. Presidents of twenty women's clubs of Greater New York have been supplied with tickets, all these clubs recognizing that the National Opera Club is one of the great factors in the promotion of operatic music in America.

Metropolitan Repertory Next Week

"Le Prophete" will have its first performance this season on Wednesday evening of next week when Mme. Matzenauer will rejoin the company singing Fides. Others in the cast will be Muzio, Caruso, Rother, Mardones; Bodanzky will conduct. "Madame Butterfly" will be given at a special matinee on Thursday afternoon, with Farrar, Ingram, Martinelli, Scotti and Moranzoni.

Other operas next week will be: Monday evening—"Zaza," with Farrar, Howard, Egner, Crimi, Amato and Moranzoni; Thursday evening—"Cleopatra's Night" and "Le Coq d'Or," the former with Alda, Gordon, Tiffany, Harrold, Papi, and the latter with Scotney, Sundelius,

Didur, Diaz, Galli, Bolm, Bonfiglio, Bartik and Bodanzky; Friday evening—"La Juive," with Ponselle, Scotney, Caruso, Harrold, Chalmers, Mardones, Bodanzky; Saturday matinee—"Rigoletto" with Barrientos, Gordon, Hackett, De Luca, Moranzoni.

At the Sunday night concert, February 1, Mischa Elman, violinist, will play. Florence Easton and Renato Zanelli will sing. The orchestra will be under the direction of Richard Hageman.

Yeatman Griffith Artist-Pupil Scores

Hazel Huntington, an artist-pupil of Yeatman Griffith, appeared recently in thirty-five concerts within twenty days in a tour of Panama. Of her various appearances the Panama Star and Herald said: "Hazel Huntington, of New York, possesses a coloratura voice of remarkable range and beauty, which she uses with great skill, and it is to be hoped that she will favor Ancon people with further opportunities to enjoy her



HAZEL HUNTINGTON,
Artist-pupil of Yeatman Griffith.

singing; she comes from the studio of Yeatman Griffith, of New York."

"She won the applause of all with the exquisite sweetness of her voice. The solos rendered by Miss Huntington were pleasing and well selected, penetrating every part of the house."

"It is impossible to put into words the charm of Miss Huntington's voice, which is clear and full of an indescribable quality that thrills one through and through. The people of the Isthmus have been fortunate in having Miss Huntington with them for a short time and she will carry back to the States the well wishes of a host of friends."

"The program was closed by Hazel Huntington, a visiting artist. Her voice is a coloratura soprano of unusual range and sweetness, and the purity and accuracy of her high tones are remarkable. She interprets with exquisite taste and vocalism, and was enthusiastically received."

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ANNA FITZIU'S

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The soloist of the evening was Anna Fitziu, one of the most satisfactory singers now before the public. . . . MISS FITZIU IS ONE OF AMERICA'S GREATEST SINGERS. Her voice is one of fine quality, unusually clear, of wide range and ample power. She is a handsome woman, too, and her commanding stage presence adds much to the enjoyment of her work. She showed to great advantage in the "Le Tasse" aria, in which her powers of interpretation and HER SPLENDID VOICE MADE HER APPEARANCE HERE AN EVENT OF IMPORTANCE.—Roy E. Marcotte in the Detroit Times.

CHARMING SOLOIST GIVEN OVATION

The soloist, ANNA FITZIU, SCORED TREMENDOUSLY. Leonore's aria had the sweep, the dramatic fire that GAVE MISS FITZIU A BETTER CHANCE TO DAZZLE HER HEARERS with the breadth and power with which she can interpret. SHE WAS ACCORDED A REAL OVATION, being recalled to the platform several times.—Charlotte M. Tarsney in the Detroit Free Press.

ORCHESTRA AND SINGER COMBINE TO PROVIDE BRILLIANT CONCERT

Miss Fitziu sang two numbers in a manner that will not soon be forgotten. The qualities of Miss Fitziu's soprano voice—its dramatic fire, its persuasiveness of tonal beauty, its technical perfections of production—need no further comment than that THE SINGER MOVED THE BIG AUDIENCE TO THUNDEROUS APPLAUSE, BRINGING HER BACK AGAIN AND AGAIN UNTIL SHE WAS ASSURED THAT THOUGH THIS WAS HER FIRST DETROIT APPEARANCE IT MUST BY NO MEANS BE HER LAST.—Ralph F. Holmes in the Detroit Journal.

SOLOIST AT COMMODORE MUSICALE

It was Anna Fitziu's night, too, for the beautiful young American prima donna has seldom been in better voice. Her top notes were fresh and free and mellow; her tones rippled and spun magic fabrics. In her French songs she had a delicate arch style that bewitched her listeners. She re-

ceived a real ovation. Miss Fitziu is one of our native artists who should be heard more often, for hers is a gift of great beauty and personal magnetism.—Katherine Lane in the New York Evening Mail.

Anna Fitziu shared equally in the honors with that Pope of tenors—John McCormack.—Town Topics.

ANNA FITZIU AND ANDRES DE SEGUROLA PLEASE LARGE AUDIENCE

Both are artists who have achieved an enviable reputation in their operatic work. . . . Especially good too was Miss Fitziu's "Inter Nos" by MacFadyen, in which she showed a great depth of feeling and expression.—Lancaster, Pa., Daily Intelligencer.

The first appearance here of Anna Fitziu, who ranks among the best of the country's native artists. . . . Miss Fitziu charmed the audience by her amazing ability and vivacious voice. Her voice is not only sweet but true and clear and she sings with intelligence and sincerity, at the same time delighting by her personal beauty and manner.—Keene, N. H., Evening Sentinel.

STAR COURSE RECITAL A NOTABLE EVENT

Anna Fitziu and Andres de Segurola Delight a Very Fine Audience

Fresh from her Detroit triumph beautiful Anna Fitziu sang her way into the hearts of the music lovers who assembled to hear her. To her lovely voice she adds a great deal of buoyant enthusiasm. In dramatic fervor, in the inexpressively tender and most delicate tones she essayed, Anna Fitziu won complete approval last evening. She has a voice of considerable power and gave of her artistic best. She had an unusually receptive audience. Miss Fitziu possesses a voice of unusual range, exceedingly pleasant in the low register for a soprano. Miss Fitziu is magnetic and sympathetic and at her best in a character part.—The New Era, Lancaster, Pa.

Miss Fitziu has to date filled thirty-one engagements, among them:

Two appearances with the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor.

Two appearances with the Baltimore Symphony Orchestra.

Buffalo, N. Y.
Sioux Falls, Ia.
Grand Rapids, Mich.
Bridgeport, Conn.
Hartford, Conn.
Lancaster, Pa.
Rockford, Ill.
Newark, N. J.
New Haven, Conn.
Columbus, Ohio.

Keene, N. H.
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Commodore Musicale.
Manhattan Opera House.
New York Mozart Society.
Three Carnegie Hall Appearances.



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Photo by Alfred Oyer Hohen

**GRETA MASSON.**

Soprano, whose appearance at the last Kinsolving musicale in Chicago on December 30 met with the enthusiastic commendation of the audience and critics who were present. One reviewer characterized Miss Masson as "an artist of a type all too rare."

**LADA.**

With her prize great Dane, "Queen Bess," who accompanied the dancer on her recent Southern tour.

**JOSEF LHEVINNE.**

Pianist, who will give his next Carnegie Hall recital on Wednesday afternoon, February 18. Immediately after he will leave for concerts in Lake Forest, St. Louis, Joplin and as far West as Lincoln.

**OLGA SAMAROFF.**

Who, in a thoroughly artistic manner and with her accustomed fire and vigor, played the piano part of the Liszt E flat concerto with the Philharmonic Orchestra at the regular Thursday evening concert at Carnegie Hall on January 15.



Photo by Apeda

RICHARD BUHLIG.

Who, on the evening of February 2, gives the fifth in the series of seven piano recitals which he is presenting at Aeolian Hall, New York. The program for the forthcoming recital will be devoted to the works of Mozart and Brahms.



Photo by Jean De Strelechi

VERA JANACOPULOS.

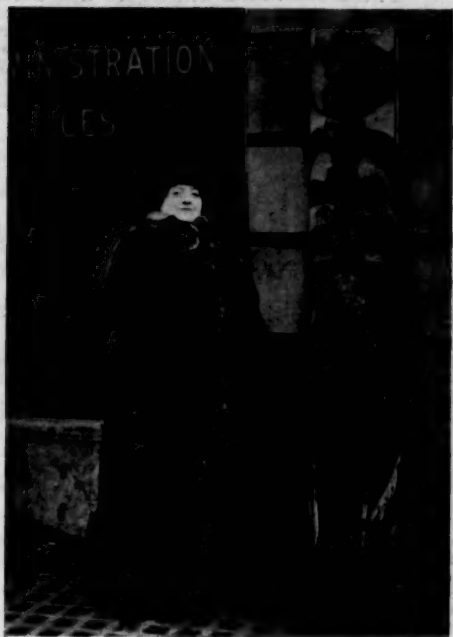
The young Greek-Brazilian soprano who combines the classic beauty of the Greek with the sparkling vivacity of the Southern schorita. Mlle. Janacopulos will give a recital with Prokofeff in March at which she will introduce some interesting novelties.

FREDERICK W. VANDERPOOL.

Prolific composer, whose "Ma Little Sunflower" was the hit of the evening when sung by Earle Tuckerman and the members of the Singers' Club of New York at its first private concert of the season at Aeolian Hall on January 15. The audience liked the effective little song so well that it had to be repeated and the composer, who is a member of the club, was given a rousing reception.



Photo by Illustrated News



TETRAZZINI HAS QUAIN MASCOT.

Luisa Tetrazzini, who is surpassing her former successes in the West on her present concert tour, has picked up some wonderful curiosities in her travels. Now included in her baggage is a huge, fantastic totem pole, which she acquired a few weeks ago in Washington, and which she has adopted as her mascot. The superstition and mystery connected with the ugly grinning figures carved and painted on the hideous image seem to have appealed to the temperamental prima donna, and she is carrying it along with her until she shall be able to send it to Italy, where she is certain that her impressionistic Latin friends will be delighted with such a curiosity. It is peculiar that the idol of a

race so vastly different should catch the fancy of Mme. Tetrazzini, but possibly the rule of opposites explains. The cold, unresponsive stoicism of the Alaskan natives is, indeed, a contrast to the impulsive, beauty loving enthusiast of sunny Italy. Mme. Tetrazzini's latest concerts in Seattle, Spokane, Salt Lake City and Denver have, like her appearances in California, been the big events of the present season, and she continues to sing to capacity audiences wherever she appears. As an evidence of her kindly interest and generosity, she made special request in Salt Lake City that the adult blind of that city and all the members of the Sarah Graft Home be present at her concert



CLARA NOVELLO DAVIES,

Distinguished authority on voice production whose New York studios are the center of concentrated activities. In connection with her work Mme. Davies is holding a series of monthly musicale-teas which are considered the vogue by the fastidious professionals and smart set.

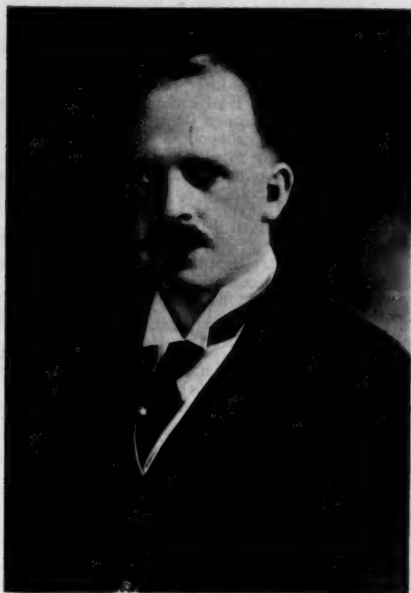


Photo by Mishkin

LIONEL STORR,

Basso-cantante, who although beginning his public career, from a metropolitan standpoint, enters the broader field with a well schooled experience after having especially devoted the last six years to concert, recital and oratorio through New England with much success. Boston critics have commented upon Mr. Storr's voice as very "rich and mellow."



WILLIAM MIDDELSCHULTE,

A most promising organist and composer, of Chicago, is kept constantly busy in both capacities, winning continued success in all. Mr. Middelichulte's "Canons" on the choral "Our Father in Heaven" were played with fine effect by Renzina Teninga at Kimball Hall, November 29. The late Alexander Guilman pronounced his "Canons" as "a magnificent contrapuntal work." On December 4 Mr. Middelichulte appeared as organ soloist at the Pabst Theater, Milwaukee, when he played an attractive prelude in E minor by Edna Pietsch, a talented composer of that city, besides the great Liszt fantasia and fugue on the choral "Ad Nos," for which Mr. Middelichulte composed a cantata of his own. Leading critics have proclaimed Mr. Middelichulte "a great musician and a fine organist" (Chicago Tribune) and "an eminent artist" (Chicago Herald).



JOHN HAND,

The American tenor, photographed at Seattle, Wash., while on his present tour of the Pacific Coast. The picture to the left shows Mr. Hand and his manager, John Russon, while the one to the right is a snapshot of the singer and his accompanist, La Var Jensen. In reviewing this artist's Seattle recital, the Daily Times of that city said that, "This wonderfully gifted singer displayed a dramatic tenor of rare quality and clear as a sparkling stream."



FRIEDA HEMPEL,

Who will give her only New York song recital this season in Carnegie Hall on Tuesday evening, February 3, assisted by Coenraad V. Bos at the piano and August Rodeman, flutist. After this recital Miss Hempel will leave New York for a two months' concert tour of the South.



NEW YORK CONCERTS

(Continued from page 16.)

mo," from Verdi's "Sicilian Vespers," and a group of his own native Spanish songs by Baldomir, Larruga and Anglada. He, too, was prevailed upon to add to his principal program with additional numbers.

Mr. Burleigh opened the concert with an old melody of Sinding, the Weber-Burmester waltz No. 2, and the Wieniawski mazurka No. 1. These were given artistic readings, but very naturally the interest of his audience centered upon his second group. This comprised three of his own compositions, "Old Bruin," "Hills" and "Heave Ho." His audience demanded extras, which were graciously given.

A word of commendation is also due the accompanists. Harold Yates was at the piano for Miss Wagner and Mr. Burleigh, and Giuseppe Bamboshek was Mr. Mardones' very capable aid.

A new feature of these musicales was the appearance of the first number of the new program books. This edition included a list of the officers, members and committees of the club, and an announcement stated that subsequent issues will contain special articles on musical subjects (edited by the club's charming and very capable president), items of interest pertaining to club news, and other subjects of similar interest.

William Wylie and the Elkady Trio

Those who attended the Aeolian Hall concert of Saturday evening, January 17, heard the Elkady Trio and William Wylie, tenor, the former organization appearing for the first time in this city. The trio was heard in the Schubert trio in E flat, op. 100, and in the Arensky trio in D minor, op. 32. On the whole, the three musicians showed seriousness of purpose and also divulged the fact that they have practiced carefully together. As a result, their playing gave considerable pleasure to the good-sized audience that heard them. With future appearances the performers should grow artistically and in popularity. The organization includes William Lockwood, violinist; Julius Koehl, pianist, and Bedrich Vaska, cellist.

William Wylie disclosed a voice of agreeable quality in songs by Tosti, Burleigh, Speaks, Rimsky-Korsakoff and Rachmaninoff. For an encore he rendered the famous aria from "Pagliacci." Ruth Edholm accompanied at the piano.

Metropolitan Museum of Art Concert

The second free concert at the Metropolitan Museum of Art, given on January 17 by David Mannes and an orchestra of selected musicians, attracted another audience which numbered several thousand in excess of the opening concert on January 10. It is gratifying to note that New York harbors so many enthusiastic music lovers who are willing to stand throughout an entire concert. This is solely due to the splendid work of Mr. Mannes, who not only displays excellent taste in the arrangement of his programs, but who conducts the various numbers in a particularly fascinating and musicianly manner. The program for January 17 comprised: Overture, "Egmont," Beethoven; two movements from "Symphonie Pathétique," Tchaikovsky; "The Last Dream of the Virgin," Massenet; "In the Hall of the Mountain King," Grieg; overture, "Benvenuto Cellini," Berlioz; "Slavic Dances," Dvorak; "Ave Verum," Mozart; "Largo," Handel; excerpts from "Faust," Gounod, and the "Tannhäuser," Wagner.

New York Banks Glee Club

On Saturday evening, January 17, the New York Banks Glee Club, Bruno Huhn, conductor, gave one of the most enjoyable male chorus concerts the writer has heard in many a day. Carnegie Hall held a good sized audience and plenty of enthusiasm was apparent from the very start. Conductor Huhn had no difficulty in bringing out all the desired effects, and the voices blended beautifully. It is needless to say that there are some excellent voices in the club, and the men evidently have been thoroughly trained along broad musical lines. The chorus numbers were "Drake's Drug," Coleridge Taylor; "The Drum," Gibson; "Cradle Song," MacDowell; "When the Corn Is Waving," Blamphin; "The Riders of the Night," De Rille; "English Sailor Song," V. Harris; "Wake Miss Lindy," Waldo Warner; "There Was an Old Man," Lang; "Shadow March," Protheroe, and "Laughing," Abt. The last named, which was indeed exquisite, and "Wake Miss Lindy," were

undoubtedly the best liked, although "The Riders of the Night" also was splendidly given.

As one of the assisting soloists Mary Jordan, the well known contralto, delighted her hearers with Damrosch's "Looking Glass," Di Nigero's "My Love's a Muleteer," and a group of negro spirituals arranged by Burleigh—"Deep River," "I Want to Be Ready," and "Hard Trials." She was in excellent voice and was recalled numerous times. Stella Barnard was her excellent accompanist.

Cornelius Van Vliet, cellist, was the other assisting artist, and his playing was so much enjoyed that he, too, was obliged to add encores. He contributed "Elegy," Schreivazande; "Chanson Napolitaine," Casella; "A Deserted Farm" and "To a Water Lily," MacDowell, and tarantelle, Popper. Mr. Van Vliet's fine technic and beautiful tone make his offerings most effective. Special mention should be made of the very artistic accompaniments furnished by Rudolph Gruen for Mr. Van Vliet. Rodney Taylor was the capable accompanist for the Glee Club.

SUNDAY, JANUARY 18

George Hamlin, Tenor

The art of program making has always been one of George Hamlin's great auxiliary arts, standing next after his impressive art as an interpreter. His Sunday afternoon recital in Aeolian Hall had many kinds of material, preponderating in folk songs from the Scotch, Negro and Irish, and these were grouped to give intense enjoyment in perfect regard for psychological needs of entertainment. There were Bononcini's "Per la Gloria d'Adoravi," two Scotch ballads, arranged by Fritz Kreisler and Reinhold Warlich, called "Praise of Islay" and "Leezie Lindsay," also the very beautiful Old Scotch "Turn Ye to Me," this first group ending with Cowen's stirring setting of words from Sir Walter Scott's "Border Ballads." In deference to our still unleagueed and untreated—only armisticed, war with the Teutons, Mr. Hamlin employed Alice Matulath's English translations for Brahms' "Night in May," "Serenade," "Love Song" (Minnelied), and "The Message," with which selections he grouped Pierne's "L'Adieu Supreme" and Reynaldo Hahn's "Le Printemps," sung in the French. It was perfectly appropriate to associate Brahms and the two French composers, because the Teutons and the French are already treated, if not leagueed.

A third song group included Lemare's "Bells of Rheims" in English, Turner-Maley's "Garden Wild," the old Irish "When We Were Boy and Girl," Samuel Lover's Irish "Low Backed Car" and Gena Branscombe's "At the Postern Gate." The last group had four of the H. T. Burleigh settings of Negro spirituals, the recital concluding with "A Marriage Morning" from Sullivan's "The Window" or "Song of the Wren." Lover's "Low Backed Car" and the Negro "Hard Trials" had to be repeated, and various other selections were added. The audience was a very fine one.

Orchestral Society—Namara

and Thibaud, Soloists

The Orchestral Society of New York, Max Jacobs, conductor, gave its second subscription concert at the Century Theater on Sunday afternoon, January 18, at which Marguerite Namara, soprano of the Chicago Opera Association, and Jacques Thibaud, violinist, were the soloists. The orchestral numbers included: Overture, "Euryanthe," Weber; "Romeo and Juliet" fantasia, Tchaikovsky, and "Les Preludes," a symphonic poem by Liszt. These were

rendered under the authoritative baton of Mr. Jacobs, whose work is meeting with the amount of interest that it deserves.

Mme. Namara's selections were the aria from Debussy's "L'Enfant Prodigue" and the gavotte from Massenet's "Manon." She was in excellent voice and again demonstrated that she could skillfully render any French work. Her diction was especially good, and she brought exquisite feeling into the Debussy aria. The audience gave evidence of its genuine pleasure by recalling the soprano many times, but she gave no encore.

Mr. Thibaud played with orchestra the Lalo symphony, "Espagnole," displaying to marked advantage his sound technic and fine style. His tone was unusually sweet, and he captured one and all of his hearers. He, too, was recalled many times.

Society of American Music Optimists

Another varied and attractive program was arranged for the thirteenth concert of the American Music Optimists at Chalfi's Hall on Sunday afternoon, January 18. L. Leslie Loth's four poetic sketches came first, played in a thoroughly creditable manner by the Elkady Trio, an organization which recently made its New York debut. Dai Buell, a pianist from Boston, was heard in the MacDowell "Keltic" sonata, and also in a group of shorter compositions by the same composer. Her executions were marked with feeling and an understanding of the works interpreted. "Invictus," Huhn; "At Dawning," Cadman, and "Christ in Flanders," Ward-Stephens, comprised the excellent group of songs rendered by Stephen Sobolewski, with B. Popovitzky at the piano.

Ernest Williams was given the heartiest applause of the afternoon for his musicianly work in "Rondo Concertant," a cornet solo composed by himself. The audience would not be satisfied until he responded with an encore, "If Flowers Could Speak." May Stone, a soprano who won no little success while on tour with Sousa and his band last season, presented Lily Strickland's "Colleen Aroon," Max Liebling's "Love Came in at the Door," and Richard Hageman's "At the Well," the last mentioned being encored. Mr. Liebling furnished the accompaniments for Miss Stone. Hertha Harmon proved to be a soprano who no doubt will make her mark in the musical world, for she sang very commendably "The Last Hour," A. Walter Kramer; "Boat Song," Harriet Ware, and "You Are the Evening Cloud," Horsman, with "The Star of Gold" well received as an additional number. Clara Wullner was at the piano for this artist. The official accompanist of the Optimists is Arturo Papalardo.

The talk of the afternoon was delivered by Edwin Franko Goldman, the conductor of The Goldman Concert Band and a man who is well known and liked at these concerts. Among other things, Mr. Goldman made his plea for American musicians, stating that native artists have had to contend with many obstacles, and it has been only since the war that they have begun to get the opportunity they are entitled to. He further said that artists cannot be developed over night, but that we now are equipped to meet the demand as far as artists, composers, teachers, etc., are concerned, and the sooner we begin to realize this fact the better it will be for American music and musicians. About twenty-three years ago, Mr. Goldman incidentally remarked, it was almost an impossibility for an American musician to become a member of an orchestra, and those few who did succeed were not received with any great enthusiasm. Today, these organizations find that they must engage native talent, and this applies also to the opera companies. But as regards conductors,

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these are still being drawn mainly from foreign sources, despite the fact that there are many talented American conductors who only need to be encouraged and patronized to prove their worth. Mr. Goldman concluded his talk by paying a well deserved tribute to the energetic founder and president of the American Music Optimists—Manzuca—for her untiring efforts in making these programs interesting and in doing her best to carry out the very thing Mr. Goldman had been talking about—to further the advancement of American music and musicians. The results so far achieved by the Society of American Music Optimists are certainly a credit to all who are engineering the project.

Society of the Friends of Music

On Sunday afternoon, January 18, in the ballroom of the Ritz-Carlton, the Society of the Friends of Music presented the Letz Quartet in a program of American music, the compositions being Daniel Gregory Mason's intermezzo, op. 17; two movements from an unfinished quartet by Sandor Harmati, second violinist of the Letz Quartet, and Rubin Goldmark's piano quartet in A major. The assisting artists were Harold Bauer, pianist, and Louis Bailly, violinist, who again played the Bloch viola sonata, which won the Berkshire thousand dollar prize last fall.

The Mason intermezzo is like most compositions by Professor Mason, well made, eminently correct, and quite uninteresting. The allegro from the Harmati quartet sounded like rather unimportant music on first hearing, but the adagio was a movement of beauty, depth of feeling and sentiment. The Bloch sonata followed next. For those who like Bloch's work, it must be a very interesting composition. To the present writer, on first hearing, it sounded thematically short-breathed and inconsequential. The two fast movements recall Stravinsky distinctly. Unless one can succeed in conquering the idea that any work of art should consist essentially of a beginning, a middle and an end, it will be hard to appreciate Mr. Bloch's sonata, though there is a great deal indeed to admire in many of his orchestral works. Coming after it, the Goldmark quartet, the piano part of which was played by Mr. Bauer, brought a breath of life and freshness into the house which was very welcome after the unnecessarily long program of decidedly exotic material that had preceded it. It was healthy, vigorous music, without being in any way commonplace or banal. The members of the Letz Quartet—Hans Letz, Sandor Harmati, Edward Kreiner and Gerald Maas—played excellently throughout, as did Messrs. Bauer and Bailly also. It is interesting to notice that this program was called "all American," in consideration of the fact that Mr. Harmati never saw this country until 1914, nor Mr. Bloch until 1915.

Pablo Casals and Victoria Boshko

A joint recital by Pablo Casals, cellist, and Victoria Boshko, pianist, was the Sunday afternoon concert attraction at the Brooklyn Academy on January 18. Miss Boshko opened the program with the Schumann "Etudes Symphoniques," playing with beautiful tone and expression. She later gave a group containing numbers by Mendelssohn, Chopin and Scriabine, to which an encore was added. The Paganini-Liszt "La Campanella" was her final offering, except for an extra number. Miss Boshko does not seem to excel in any one style of playing; her gifts are of a versatile order, which seem to make it possible for her to do all styles equally well. She has ample power, fleetness and a tone of singing quality which was especially evidenced in the Chopin D major sonata. The sincere applause, which followed each of her numbers, left no doubt as to the audience's enjoyment of her renditions.

Mr. Casals, whose name has become linked with the best in the art of cello playing, at once established himself with the audience with his superb execution of the sonata in G major, by Sammartini, which was loudly applauded, an encore only bringing the demonstration of approval to an end. A group contained "Larghetto Lamentoso," Godowsky; "Menuet," Debussy; "Dance Espagnole," Granados; "L'Abeille," Schubert, and "Allegro Appassionata," Saint-Saëns, each number being given with the artistic finish and exquisite tone of which Mr. Casals is a master. The Bruch "Kol Nidrei," Faure "Papillons," and Popper mazurka and tarantella brought the program to a close, except for encores eagerly clamored for, the audience remaining until the lights were turned out and curtain lowered. Nicolai Schneer furnished excellent accompaniments.

Philharmonic Society Concert—

Sascha Jacobsen, Soloist

For the regular Sunday afternoon concert by the Philharmonic Society of New York, given on Sunday afternoon, January 18, at Carnegie Hall, Conductor Josef Stransky offered the following orchestral numbers: Schubert's ever popular "Unfinished" symphony in B minor; "The Sorcerer's Apprentice," Dukas; symphonic dances, op. 64, Grieg, and Rimsky-Korsakoff's "Spanish Caprice." Mr. Stransky's readings were marked with inspiration, and he received hearty applause from the large audience.

Sascha Jacobsen, the soloist, disclosed authority in his playing of Mendelssohn's violin concerto in E minor, op. 64. His warm, pure and noble tone and facile technic were outstanding features of his performance. Sincere applause resulting in innumerable recalls was accorded him after his highly artistic and musically reading of this standard composition.

The MacDowell Club

The members of the MacDowell Club were given a genuine treat by the Elsa Fischer String Quartet, assisted by Harriet Boas, pianist, and William Gustafson, bass, on Sunday evening, January 18, when the program given comprised works by American composers.

The Elsa Fischer String Quartet—consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello—which is well and favorably known in New York as well as throughout the country as an organization fostering high ideals in music, was heard in two beautiful ensemble works. Frank E. Ward's string quartet in C minor, op. 22, which received a prize award by the National Federation of Musical Clubs in 1917, figured as the opening number and was enthusiastically applauded by the musical audience that

completely filled the hall, the composer being obliged to arise and receive congratulations. The second number, in which the quartet had the assistance of Mme. Boas, was Henry K. Hadley's piano quintet, op. 50. This inspired composition won much admiration, and Mr. Hadley, who was present, was also requested to arise and receive congratulations for this excellent work.

Of the artistic and musicianly work of the Elsa Fischer String Quartet it must be said that the outstanding features are unity of thought, detail as to tonal color and balance, as well as to interpretation, and strict adherence to the ideas of each individual composer.

Mr. Gustafson sang a group of three songs: "Ballad of Trees and Master," Chadwick; "The Sea," MacDowell, and "Give a Man a Horse He Can Ride," O'Hara.

MONDAY, JANUARY 19

Olive Fremstad, Soprano

The busy buzz of the talkative audience ceased instantly when the little door in the corner of the stage of Aeolian Hall opened and Olive Fremstad made her appearance. It was no wonder! The singer presented, indeed, a handsome appearance in her beautiful white gown as she made her way, followed by her accompanist, Richard Hageman, to the piano, and the applause that greeted her must have touched her, as also the knowledge that her friends and admirers had ventured out in such goodly numbers to greet her. She was obliged to bow time and again before she was allowed to begin her first number, "Vado Ben Spesso," by Salvatore Rosa. This and the three others that followed—an old Italian folksong, arranged by Sgambati; "Plaisir d'Amour," Martini, and "Dans Notre Village"—served most admirably to display all the old, familiar qualities of the great singer's voice; that luscious tonal quality, exquisite pianissimo and, above all, absolute mastery of interpretation. "Ma Che Vi Costa," Traceta, which was also in the group, was charmingly rendered and could have been repeated.

The second group comprised some lovely songs by Grieg, Sverre Jordan and Backer-Lunde. "Baekken," one of the Jordan numbers, was so delightfully sung that it had to be given over. The big number of the third group was "Fate," by Rachmaninoff, sung in Rus-

sian. A gigantic work of remarkable depth, offering many difficulties, which were skillfully approached and conquered by Mme. Fremstad. The last group represented the following composers: François Simon, Kurt Schindler, Fay Foster, A. Walter Kramer and Felix Foudrain.

At the end of the program there was again another demonstration of the audience's delight and genuine appreciation, but the singer begged to be excused from giving any encores (she had given two between the groups), because she was suffering from a cold. The statement rather surprised many of the listeners, for the reason that there had been no traces of hoarseness on the part of the singer. Her superb art had completely captivated them throughout. Mr. Hageman's artistic accompaniments added to the success of the occasion.

The Schumann Club

The art of choral song by women's voices has all but reached the millennial stage in New York. This became manifest at the Schumann Club's first concert of their seventh season. Under a vocal specialist for a conductor, and a composer specialist to arrange, transcribe, and translate every song, both text and music, this organization has just given a concert of twenty-one selections of unique value. The conductor, Percy Rector Stephens, had selected these numbers and put composer Deems Taylor to work making them ready to set before the king. Nearly all the present and past kings of record have had to be content with poorer musical fare than this. Look at the bill:

Romantic songs—"Are They Tears, Beloved?" Grieg; "Bride's Song," Schumann; "Ah, Twine No Blossoms, Gliere; "The Nightingale and the Rose," Rimsky-Korsakoff; "Que fais-tu, Bergere?" French, eighteenth century; six Italian songs in antique style, by Stefano Donaudy—"Quand Il Tuo Diavol Nacque," canzonetta; "Sorge Il Sol!" magiolata; "Freschi Luoghi, Prati Aulenti," canzone; "Amor Mi fa Cantare," canzonetta; "Ognun Rapicchia e Nicchia," frottola; "Madonna Renuola," villanella; mediaeval part songs and ballads—"La Reine d'Avril," French, about 1150; "Concordia Laetitia," Latin hymn, about 1300; "J'ay Mil Regrets," Josquin des Pres, about 1475; (Continued on page 38.)

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CLEVELAND ORCHESTRA INVADES CHICAGO FOR FIRST TIME

New Organization's Achievements Lauded—Rachmaninoff Receives Fanfare with Local Symphony Orchestra—McCormack Recital the Usual Triumph—Throng Hears Heifetz—Chicago Musical College Notes

Chicago, Ill., January 24, 1920.—Cleveland has every reason to feel proud of its new symphony orchestra. Westels and Vogeli brought this organization to Chicago for its first concert on Thursday evening, January 22, at Orchestra Hall, when its accomplishments were highly commendable. When an organization in its infancy can achieve such excellent results in so short a time as has the Cleveland Symphony Orchestra under its most efficient leader, Nikolai Sokoloff, it speaks highly for the progress and ambition of the organization and gives great promise for the future. There is much to admire in the work of the Cleveland Orchestra. The unity of thought and endeavor makes for an excellent ensemble; there is finish, style, authority, fine regard for coloring and expression and their readings are effective and stirring, as was fully evidenced in the Cesar Franck D minor symphony, the Rimsky-Korsakoff "Scheherazade" suite and the accompaniment to the Schumann A minor piano concerto. While there are some rough places which need attention and undoubtedly in no time will be made smooth, judging from the rapid progress already made, the Cleveland Orchestra has much to recommend it and in time will most likely occupy a place among the foremost organizations of the land. Sokoloff is a conductor full of enthusiasm, dignity and directs with authority and precision.

As soloist, Mischa Levitzki once more displayed his genius in the Schumann A minor concerto. Need more be said? A large and friendly audience was extremely exuberant in its appreciation of orchestra, conductor and soloist.

RACHMANINOFF RECEIVES FANFARE WITH LOCAL ORCHESTRA

A fanfare—a tribute paid to but very few—was given Sergei Rachmaninoff after his masterly playing of his own D minor piano concerto as soloist at the Chicago Symphony Orchestra's concert this week. Well deserved was this honor as Rachmaninoff occupies a unique place among the great both as composer and artist. Master of technique, which this number demands, Rachmaninoff played the concerto as only Rachmaninoff can. The concerto is an ex-

cellent one, grateful for soloist, lending many opportunities, and flowing with pleasing melody. Brilliant was the support given the soloist by Conductor Stock and his orchestra, who also gave inspiring renditions of the Tchaikovsky triumphal overture on the Danish national hymn and the same composer's "Manfred" symphony. The audience, roused to the heights of enthusiasm, was most demonstrative in its approval.

MCCORMACK RECITAL THE USUAL TRIUMPH

There is little to be said in regard to John McCormack that has not already been said and therefore a review of a McCormack concert is deemed unnecessary. Merely as a matter of record, let it be said that the customary packed Auditorium, frantic applause after every song and McCormack in exquisite form was again the case last Sunday afternoon. What more could be asked? Donald MacBeath, the assisting violinist, is becoming a great favorite also and justly so, for he is a most satisfying young artist. Edwin Schneider, as usual, added much to the afternoon's enjoyment by his most artistic accompaniments.

THRONG AT ORCHESTRA HALL HEARS HEIFETZ

Ever increasing is the vogue of that young demi-god among violinists—Heifetz—who played at Orchestra Hall last Sunday afternoon before a crowded to capacity hall and about as many turned away. One can use but superlatives always when speaking of this most remarkable artist, whose superb mastery of his instrument without the slightest variation or defect is ever evident. Needless to add that he scored a huge success.

TOSCHA SEIDEL ALSO HEARD

Over at Cohan's Grand another Auer exponent—Toscha Seidel—held his many admirers and friends entranced with his fiery renditions of a most satisfying program. Seidel is constantly gaining in popularity through the excellence of his playing into which he puts all the vim, vigor and vitality of his youth. He, too, had distinct success.

SIBYL SAMMIS MACDERMID STUDIO ACTIVITIES.

The following are among the current activities from the studio of Sibyl Sammis MacDermid: Merlyn Pococke, contralto, was assisting artist to Carolyn Willard, pianist, at Aurora, Ill., January 11, and will assist Allen Bogen, organist, in his recital at Sycamore, Ill., January 18. Ona Dawson, soprano, sang at the West Side Y. M. C. A. the afternoon of January 11. Juanita Whicker, soprano, was soloist for the White Shriners in Oak Park, January 11. Sibyl Comer, soprano, will appear in South Bend, Ind., January 25, it being Miss Comer's third appearance in that city this month. She appears in recital in Duluth, Minn., January 30. Doris Doe, contralto, returned on January 17 from Jacksonville, Fla., where she gave a recital last week. The Sibyl Sammis Singers give a program in Rushville, Ill., January 22. Grace Davis, soprano, sings in South Bend, Ind., January 31. Helen Wait, soprano, appeared at the Playhouse last week.

CHICAGO MUSICAL COLLEGE NOTES.

The scholarship of \$100 offered by the Phi Beta Sorority, Beta Chapter, was competed for at the Chicago Musical College last Thursday, and was won by Mrs. Walter Brahm, student of Alexander Raab. The sorority restricted the scholarship this year to pianists, but next season it will be thrown open to violinists.

Weldon Whitlock, vocal student of the college, and Gay-

lord Sanford, student of Rudolph Reuter, gave a recital at Clifton Forge, Va.

The concert that was given by the Chicago Musical College this Saturday morning in Ziegfeld Theater was presented by students in the piano, vocal and violin departments. Those participating were Jennie Berhenke, pianist, student of Maurice Aronson; Esther Essig, Mary Frances Fornes and Antoinette Smyth, vocal; Mildred Fitzpatrick, piano student of Edward Collins; Bertha Kribben, Gladys Welge, Ethel Elkins and Goldie Gross, who played a string quartet, are students in Leon Sametini's ensemble class; Dorothy Rutherford, piano pupil of Rudolph Reuter, and Jane Anderson, pupil of Alexander Raab.

ELIAS DAY STUDENTS GIVE ENTERTAINMENT.

"An Evening Entertainment" was furnished by students of Elias Day at the Lyceum of Arts Conservatory, Friday evening, January 23.

AMERICAN CONSERVATORY RECITAL.

Advanced piano and voice pupils of the American Conservatory, assisted by the Conservatory Students' Orchestra, presented the regular weekly program at Kimball Hall on Saturday afternoon, January 24. Those taking part were: Edna Rosenberg and Irene Vopat, pianists; Herman Orendorff, violinist, and Isabelle Suess Bellows, soprano.

CHICAGO MUSICAL COLLEGE NOTES.

Rose Ludiger Gannon has been engaged to sing at the concert which will be given by the Apollo Musical Club February 9. On February 3 she will sing at the concert of the Artists' Association.

The program that was given Saturday morning in Ziegfeld Theater by the Chicago Musical College was presented by the School of Expression, under the direction of Walton Pyre.

JEANNETTE COX.

"Ruddigore" Seems a Novelty

"Ruddigore," produced at the Park Theater on Monday evening, January 19, came with all the force of a Gilbert and Sullivan novelty, as it has not been seen for over thirty years. One can only regret that, owing to the unfortunate circumstance that both Arthur Sullivan and W. S. Gilbert passed away several years ago, a new series of Gilbert and Sullivan novelties is beyond reasonable expectation. Such a work as "Ruddigore" serves to show up the weaknesses of the musical comedies which have taken the place of the oldtime operettas. There are enough good tunes in the Sullivan music and enough splendid jokes in the Gilbert libretto to fit out a baker's dozen of modern shows.

The weak spot in "Ruddigore" is the scene in the second act, when the ancestors emerge from the frames of their portraits to insist upon their descendant continuing his life of crime, although this scene might be more effective had the ancestors—represented by gentlemen from the chorus—displayed a trifle more sense of humor. The scene is, however, inherently weak and not up to the rest of the Gilbert book. The first act is a veritable gem. Beside the excellence of the work itself, it was evident that the company had put forth a special effort to make it a success. Rarely have the singers shown to such an advantage. First honors must go to Gladys Caldwell, who played, sang and danced so charmingly and well that one was entirely ready to overlook the fact that the part calls for more voice than she possesses. Then Craig Campbell as Richard Dauntless, the traditional stage sailor, was capital, with his cockney dialect and his jolly hornpipe. Frank Moulton as Robin Oakapple certainly could not have melted butter in his mouth, while William Danforth was the Wicked Baronet to the life as Sir Despard Murgatroyd. Cora Tracy had one of her very best roles as Mad Margaret. Her travesty on the Mad Scene from "Lucia," assisted by Sullivan's quaintly humorous music, was delightful. Nobody understands better how to handle dialogue in the true Gilbertian way than Sarah Edwards, who, as Dame Hannah, did a bit of character acting and singing quite worthy of the legitimate stage. The young ladies of the chorus, as the professional bridesmaids, imparted to any susceptible auditor the desire to be married every day or two just for the sake of having their company; and the men's chorus was also satisfactory. At least half the credit for the tremendous hit which the performance made must go to John McGhee, who appeared fully as much at home in this score, which must have been quite strange even to him, as he does in the more familiar works of the long series. Sullivan has never written better orchestration, and under Mr. McGhee's baton his men brought out all of its delicate shades. The setting of the first act, a Cornwall fishing village, was rather the best the Park Theater has yet shown. The audience was large and its enthusiasm gave one an idea of what Savoy audiences must have been like when each gem of the Gilbert and Sullivan series first revealed itself many years ago.

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New York Herald

"Miss Moncrieff sings with assurance. Her art is mature, her technique is excellent, and her voice is satisfactory."

ing, particularly in its lower and middle registers. Every word carries, every phrase is rounded. You are not left in doubt as to what she wishes to convey."

New York Times

"There have been stars who perhaps dreamed of setting New York ablaze, but how many artists have approached a program of songs, as

Miss Moncrieff did, as something to be sung, simply and beautifully sung, not acted, agonized over, or declaimed? It was a pleasure to hear a low, sweet voice, to mark a musical sincerity."

New York American

"Her voice is a pure contralto, firmly fixed, beautiful and rich in quality, smoothly and clearly dis-

closed. She has a good command of legato."

New York Tribune

"Miss Moncrieff's voice is smooth and uniform in timbre, is easily produced, and it is used with taste and discretion. The two songs of Hopkinson she gave with an admirable fluency and command of legato."

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METROPOLITAN'S PRESENTATION OF HADLEY'S "CLEOPATRA'S NIGHT" ATTRACTS WIDE ATTENTION

New Opera by Distinguished American Composer-Conductor Possesses the Ear Marks of a Great Success—
Frances Alda and Orville Harrold to Be the Stars—To Have Its Premiere January 31

Henry Hadley, who has the distinction of being one of the foremost, as well as one of the most prolific American composers, is about to enjoy still another triumph in the presentation of his latest operatic work, "Cleopatra's Night," scheduled for presentation at the Metropolitan Opera House, Saturday afternoon, January 31. Frances Alda will sing the leading role of the world-famed Cleopatra, and Orville Harrold is to interpret the leading tenor role, Meiamoun, the Egyptian lover.

Theophile Gautier's gorgeous dream of mysterious Egypt inspired Mr. Hadley to write his opera while in Europe, some twelve years ago, although, as the history of the composer's intervening years tells us, many interesting works have been written by him in the interim. The Gautier tale, fashioned into English by Lafcadio Hearn, is adapted and dramatically rearranged into a libretto by Alice Leal Pollock, who adhered closely to the original text, adding one character to those introduced in Gautier's novel. Mr. Hadley says that he actually waited five long years for the completion of Mrs. Pollock's remarkable book, remarkable especially in that the author did not attempt to improve on the original, but has preserved the spirit and atmosphere of Gautier's glowing fancy.

"Cleopatra's Night," which is in two acts, is to be sung in English, and will be the second novelty to be presented at the Metropolitan Opera House this season, following, as it does, Maeterlinck's "Blue Bird." The curtain rises on a scene of great splendor (designed by Norman Geddes), which shows the huge sunken bath, actually over forty feet square. Through the towering columns behind the pool, one sees the Nile flowing in the middle distance, and a barge, propelled by Nubian slaves, is seen approaching—the carriage of the Queen, upon which she makes her entrance.

The opening scene is crowded with attendants, such as slaves, eunuchs, dwarfs and dancing maidens, who, fatigued by the extreme heat of the sun, come to get relief in the palace pool. Their sport is interrupted by Mardion, the Queen's favorite slave (whose role is next in importance to that of Cleopatra). She sees the barge approaching and interrupts the bath by the announcement that the Queen is about to enter, whereupon the attendants immediately resume their duties. The pool is cleared. Then follows a lovely ballet by the Greek maidens, after the entrance and invocation of the Queen. Cleopatra is carried to her seat on the terrace from the brilliant "ship of silver and gold," on a chair beneath waving palms and fans. Another ballet follows in the form of an Eastern swaying dance, typical of the slow, voluptuous movements of the natives. Following this is a beautiful, languorous aria by Cleopatra, at the conclusion of which appears the hero of the story, the young Egyptian Meiamoun. The fearless slave comes up through the waters of the pool, braving the sentence of death for all who dare enter the presence of the Queen unbidden. He tells that he came to the palace, attracted by the marvelous beauty of his Queen—that he had thrown himself into the Nile, swimming in the wake of her barge, and had entered from the river, through a subterranean stream that feeds the pool. His one thought and hope is to behold Cleopatra, although perchance it may mean death for his audacity. He declares his undying love, and bids the slaves kill him. The Queen's guards seize him and lead him to the throne to be condemned, but the Queen is so struck by the fearlessness of the youth, as well as by his physical beauty and flaming passion, that she fails to exercise her renowned severity, and herself succumbs to fiery love. After a love scene between the Queen and Meiamoun, a pact is made in which Meiamoun is sentenced to die at dawn, in exchange for one night with Cleopatra. Mardion, the favor-

ite slave of the Queen, who loves Meiamoun, attempts to keep him from making this pact, and implores him to realize his punishment, but so great is his passion for the Queen that he repulses Mardion. Whereupon, Mardion, pushed aside disdainfully by the lovers, swallows a poison potion and falls dead at their feet. The act closes with a love duet between Meiamoun and Cleopatra, as they move slowly up the flowery path of the palace to the portals, and disappear.

The second act opens with a scene of crowded guests, who are lying about in repose, after the banquet of the



HENRY HADLEY,

American composer-conductor.

night before. They rise to welcome the entrance of the two lovers, while the orchestra descriptively paints the love duet. This is interrupted suddenly by the Queen, who commands a ballet of young Greek maidens in scant raiment. She points out the grace and loveliness of the dancing maidens to the adoring lover, who fails to see anything but the exquisite beauty of his Queen.

Gradually the fatal dawn is seen rising slowly, announcing the coming of day, and according to the pact, the death of Meiamoun. Cleopatra, in despair, tries to keep

(Continued on page 45.)

Cadman Trio Winning Popularity

The Bernthaler Trio (Carl Bernthaler, piano; Ralph Lewando, violin; J. Derdeyn, cello) has added the trio in D major by Charles Wakefield Cadman to its repertory and reports great enthusiasm from its audiences everywhere. As one member of the trio expressed it, "The trio is enjoyed both by us and our audiences because of its fresh and new ideas; and again because it is not conventional in any sense." The work is published by White-Smith Music Publishing Co.

Spalding and Caruso at Bagby Musicales

Albert Spalding and Enrico Caruso were the magnets which drew the largest and most fashionable audience to Mr. Bagby's 250th Musical Morning at the Waldorf Astoria Hotel last Monday morning that has attended any of these notable musicales for many months. Every available seat and every inch of standing room was occupied while many were turned away unable to gain admittance.

Mr. Spalding appeared on the program five times and Mr. Caruso four times, the principal feature of which was

the "Agnus Dei" of Bizet, sung in masterly style by Mr. Caruso with violin obligato by Mr. Spalding.

Fourteenth American Music Optimists' Concert

The Society of American Music Optimists will hold its fourteenth concert on Sunday afternoon, February 1, at Chalfin's, when the program will be given by Laurel Nemeth and Elizabeth St. Ives, sopranos; Irene Leskanier, contralto; Rea Suskind, mezzo-soprano, and Alberto Bachmann, violinist.

Moncrieff and Milligan at Montclair

Alice Moncrieff, contralto, and Harold Vincent Milligan will be heard in a lecture recital at Montclair, N. J., on February 9. "Pioneer Music in America" will be the subject of Mr. Milligan's lecture.

Julia Claussen to Give New York Recital

Julia Claussen, who has been making some very successful concert appearances in this country since her return from Sweden, will give a New York recital at Aeolian Hall on Thursday afternoon, March 18.

Helen Moller Dancers Give Recital

The Helen Moller Dancers gave one of their charming monthly recitals at the Temple on Tuesday evening, January 20. As usual a wholly appreciative audience followed the interpretations of these young people with much interest.



"They showed considerable precision of attack and a general feeling for their ensemble."—N. Y. Tribune.

"The Elkady Trio's playing is worthy of any first rank group of chamber musicians."—N. Y. Evening Telegram.

"They displayed much beauty of tone and ensemble."—N. Y. Evening Globe.

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NEW YORK CONCERTS

(Continued from page 35.)

"Je suis trop Jeunette," French about 1350; "La Belle Yolande," French, about 1150; "Sumer Is Icumen in," John of Fornsete, about 1220; modern songs—"Beau Soir," Debussy; "Le Colibri," Ernst Chausson; "From the Hills of Dream," Cecil Forsyth, and "The Romaika," Edna Rosalind Park.

While hearing the myriad of vocal effects brought out by this literature, the listener could hardly guess which factor gave the initiative. It seemed finally that the song was first invented for vocal effect, then the vocal effect had to be invented to do justice to the song. Then it was that Mr. Stephens, with Mr. Taylor supporting at the piano, rose completely to the occasion, and never has a chorus more nearly attained complete mystic and ethereal beauty

of vocalism. Many of the selections had to be repeated to satisfy the insistent demands.

The Schumann Club's spring concert will be given in Aeolian Hall on the evening of April 12.

TUESDAY, JANUARY 20

Lada

After one has seen Lada in one of her enjoyable recitals he does not wonder why she continues to draw capacity audiences at Carnegie Hall. On Tuesday afternoon, January 20, the young dancer was witnessed in her second recital of the season in the great hall by an audience that did not hesitate once to manifest its warm approval. Assisted by a symphony orchestra, under the authoritative direction of Naham Franko, as well as by two singers in two different numbers, namely, Harwin Lohre, tenor, who assisted in Silbert's "Yohzeit," and Louise Hubbard, soprano, in Charles Gilbert Spross' "Will o' the Wisp," Lada danced herself into the hearts of her audience. The first thing that impresses one is her absolute originality and refreshing spontaneity. She has youth, grace and abundant charm, all of which tend toward making her an interesting interpreter.

The most effective numbers on her program were her visualization of "Yohzeit," which greatly impressed the audience, in which Mr. Lohre's singing also found appreciation; "Valse Triste," Sibelius; "Will o' the Wisp," which was repeated, and the "Golliwogg's Cake-walk," Debussy. Miss Hubbard also came in for her share of the applause in the Spross number.

In between Lada's interpretations Mr. Franko and his men were heard in such numbers as the Chabrier "Habanera," Tchaikowsky's "Preghiera," from "Mozartiana," and the bacchanale from the ballet-suite "Laurin" of Moszkowsky.

Alfred Cortot, Pianist

Alfred Cortot, the French pianist, played a very long program at his recital at Aeolian Hall, Tuesday afternoon, January 20, but he played it so well that one forgave him. To begin with, there was the César Franck "Prelude, Choral et Fugue," and to end with, the Schumann "Symphonic Studies," while between them came twelve Chopin etudes and twelve Debussy preludes.

Mr. Cortot has now appeared a good many times in New York and the characteristics of his playing are always the same—rhythmic and expressional clarity, produced by a cool musicianship that is essentially French, and a tremendous finger facility. Some of the Chopin etudes had to be repeated. The Debussy preludes were beautifully played, but all twelve of them, one after another, is like eating the proverbial partridge every day for a month. The masterly performance of the Schumann followed them like a welcome corrective. There was a large audience which appeared heartily to enjoy the pianist's work.

The Flonzaley Quartet

A large and representative audience attended the second concert of the season by the Flonzaley Quartet on Tuesday evening, January 20, in Aeolian Hall.

The program contained the Beethoven quartet in F major, op. 135, Beethoven; quartet on Negro themes, op. 19, Daniel Gregory Mason, and Mozart's C major quartet (Köchel's catalog, No. 465), all of which were rendered with that exceptionally beautiful tonal balance that always characterizes the work of this supreme organization. Such co-ordination, tonal color and musicianship as these artists unselfishly employ to bring about the desired effects, invariably creates regret that the program was not longer.

Following a superb performance of the Beethoven work came the novelty of the program, the Daniel Gregory Mason quartet (in manuscript), dedicated to the Flonzaley Quartet. It contains many negro melodies, the most important being "Deep River," which appears almost in its entirety in the second movement (largo), and is cleverly developed throughout the entire work. The quartet shows a decided penchant toward the impressionistic

school. In contrast to this new work, the closing Mozart number was particularly refreshing, abounding as it does with many melodiously beautiful themes.

Mischa Levitzki, Pianist

Mischa Levitzki's abundant pianistic gifts not only attracted a large assemblage to his second Carnegie Hall recital of the year on Tuesday evening, January 20, but aroused his hearers to spontaneous demonstrations of approval. He began his program with the organ prelude and fugue in A minor, in which he clearly voiced the themes and brought out a full and powerful tone entirely free from forcing. The following Gluck-Brahms gavotte, played with genuine charm, was immediately re-demanded, and then came Schumann's "Etudes Symphoniques."

Although Levitzki plays with repose of manner and is deliberate in all that he does, his technic is extremely facile, especially in octaves and brilliant passages requiring the use of the wrists. Yet in his Chopin group there was expressive cantabile and poetic feeling of a charming order. The C major etude was repeated and the other works in the group included the A flat ballade, F sharp nocturne, F major etude, A flat mazurka and C sharp minor scherzo, after which an encore was demanded.

A final group contained "Troika," Tchaikowsky; etude in D sharp minor, Scriabin, and the Strauss version of the Schulz-Evler "Blue Danube" waltz (by request), after which came several encores, among them the Rachmaninoff prelude in G minor, and Schubert-Tausig "March Militaire." Many prominent musicians were among Mr. Levitzki's audience, which bestowed liberal applause upon the young artist.

WEDNESDAY, JANUARY 21

Schola Cantorum—Garrison, Hinkle, Alcock, Murphy, Gustafson and Bonnet, Soloists

The Schola Cantorum Chorus, Kurt Schindler, conductor, at Carnegie Hall on Wednesday evening, January 21, presented two works important in musical history, both of which had not been heard here for many years, in fact, hardly within the period of the present generation—the Mozart Requiem Mass and Handel's "Ode on St. Cecilia's Day." The Mozart Mass, on account of the story of mystery connected with it and the untimely death of the composer before its completion, has always focused more interest upon itself than its standing among Mozart's works justifies. It is not to be compared with his best operatic or symphonic scores. The best part of it is the lachrymose, the section of the work which still lacked twenty measures of completion when the composer passed away. Fortunately, too, it was the best sung part of the Mass.

The Handel work, although decidedly brighter than the Mozart, as is only to be expected from its subject, can very well be allowed again to slumber for half a century, or a dozen half centuries for that matter. Between the two large works there came three ancient melodies of the Church, of which the pleasantest to listen to was the Spanish canticle, "Rosa das Rosas," the lovely alto solo of which was exquisitely sung by Merle Alcock. Another bright moment which the program (altogether too long) offered was the performance of two movements from the Handel organ concerto in D, by Joseph Bonnet. Heaven knows that the Carnegie Hall organ, badly out of tune with itself and so high in pitch that no orchestra can tune according to it, is no instrument for a solo performance, but the genius of Mr. Bonnet made one forget the mechanical defects of his instrument in admiration of his superb mastery of it. It was the first time that the French organist had played in New York since his return, and it took him but a moment to demonstrate that he is still at the top of his form. The support which he lent to the chorus was a great factor in the success of the evening, and one regretted only that he was not conducting from the organ, for his rhythmic incisiveness contrasted strongly with the circular, indeterminate beat of Mr. Schindler. The chorus sang about as it usually does. The tone quality was not agreeable and the sopranos, as ever, exceedingly shrill when they had to sing louder than a mezzo forte.

The soloists in the Mass were Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and William Gustafson, bass, while Mabel Garrison's lovely voice made bright the solo music in the Handel Ode. The quartet was fully capable of coping with the music of the Mass. With four so distinguished soloists, it is quite unnecessary to seek out the separate ones for praise.

Carlos Valderrama in Inca Music

A small but appreciative audience heard a recital of unique music at Aeolian Hall, January 21, when Carlos Valderrama presented for the first time in this city a program of ancient and colonial Inca music. He is a brilliant pianist, although not accurate in his playing, considering all the music was of his own transcribing. The music might well form the basis for some jazz artist's work; as it was, an entire program is monotonous. It is rhythmic, light, yet rather complex at times, hardly possessing characteristics that will endure. One could but wish to hear the able pianist in a more worthy program, quite regardless of the sufferings he endured to attain this music, as was stated. New York audiences are not to be attracted by fantastic, light freak music, such as was heard at this recital.

The Sara Gurowitsch Trio

An unusually delightful program of chamber music was offered Wednesday evening, January 21, at the studio of Florence McMillan, 323 West Seventy-fifth street, when the Sara Gurowitsch Trio, composed of Vera Barstow, violinist; Alice Shaw, pianist, and Sara Gurowitsch, cellist, played before a most enthusiastic audience. The concert was given under the auspices of the Pi Tau Kappa Club, of which Victor Biart is president, and there were among

(Continued on page 41.)

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"Accompanying Is Abused," Says Davis

Some time ago a MUSICAL COURIER representative called upon Grover Tilden Davis, whose remarkable success as a teacher and accompanist in this country and abroad impelled the feeling that perhaps he, too, might have some "message" to deliver to the American public. "I don't know about the message," Mr. Davis remarked laughingly, "but if you are especially interested in following the trend of my musical thoughts of the moment, I shall be very glad indeed."

After partaking of Mr. Davis' hospitality, the writer felt in a good listening mood.

"I shall not bore you with any tales of youthful musical triumphs," he went on, "because we all have them more or less, and they are generally quite similar. It is sufficient to state at the present time that my own studies were pursued under the best masters that could be secured in this country and Europe, and that my professional activities, covering a period of fifteen years, have carried me over three continents. I am more keen at this moment to speak of musical life in general and to touch in particular upon one phase of the technical part of it, namely, accompanying, which is one of the most abused features in the consummate rendition of music today. But of this later. I believe there is no profession which gives so much happiness as that of music, while at the same time affording pleasure to the participants themselves. Is it any wonder, then, that we find more people daily who are taking up the study, and more and more students seriously inclined to it as a profession?"

"In life it is our friends, with whom we come in close contact, who in a marked degree fill our lives with happiness, and I am proud that the pictures on these walls represent more to me than the actual photos themselves. I visualize constantly each artist you see represented here. I know them intimately. I have worked with them; I see them at their best and worst. But the beauty of it all is that they are intensely human. For, when people are thus, they are always interesting. We only become blasé when surrounded by those who do not hold interest. I try, therefore, to seek my happiness in that of my friends and find it most enduring. Besides—it is good Christian doctrine."

"It is this thought which, to my mind, is a most necessary adjunct when one aspires for high honors in the art of accompaniment. I have often heard it said that to be a good accompanist one must submerge his or her own personality in that of the solo artist. I believe this to be too broad a statement as well as a misleading one. Personality should never be destroyed in the artistic rendition of programs. Far better would it be to say that an accompanist must learn to control all tendencies to inject the wrong tonal support at any time during the performance of a composition. It is a great art, this question of tonal balance, and one which, in my opinion, can only come after a period of years, wherein have been crowded ensemble playing of all kinds, a thorough knowledge of harmony and counterpoint, along with organ playing, and the study of

the voice itself. True musicianship on the highest plane requires personality to impart a certain distinctiveness to the music itself, a sympathetic authority which we all admire in a finely played accompaniment. When personality is not present we feel that the warmth, understanding and finesse with which the interpretation should be encompassed is gone. The soloist suffers as a consequence, as well as the composer, while the accompanist fails to rise out of the rut of the commonplace.

"Why, therefore, should there be this misconception regarding an accompanist, especially as it is through



GROVER TILDEN DAVIS,
Teacher and accompanist.

the medium of his fingers that the background or atmosphere of the picture is created; yes, and even more, the foundation?"

Maguenat Engaged for Covent Garden

Alfred Maguenat, baritone of the Chicago Opera Association, is in receipt of the following cable, re-engaging him for Covent Garden after the close of the season in New York with the Chicago Opera:

Maguenat. Auditorium Opera, Chicago:
Entendu Londres ai envoye contrat. Lexington 24 representations.
(Signed) MORISON.

[Translation.]
Agreed upon for London. Have forwarded contract to Lexington for twenty-four performances.

Activities of Western Clubs

The Gamut Club of Los Angeles, known throughout the world for its hospitality to the artist, held its annual Christmas Jinks on December 19, the guests being the actors and actresses playing at the various theaters of the city. A Santa Claus, with auto, called at the theaters for the guests and returned them to their hotels after the jinks. An informal program was given in the club's theater, followed by a Christmas tree party in the dance hall, where Santa Claus again appeared, giving each guest a little reminder of the occasion. Refreshments were served, followed by dancing until the "wee small hours."

The South Pasadena Monday Evening Musical Club held its last regular meeting Monday evening, December 22, when the spirit of Christmas was very much in evidence. After the business meeting the following numbers were given: Vocal solo, "It Came Upon the Midnight Clear," F. Flaxington Harker; vocal duet, "The Angels of Light," Whitney Coombs, and the great aria from Handel's "Messiah," "I Know That My Redeemer Liveth." Refreshments were served, after which a pleasant half hour was spent in singing carols and Christmas hymns.

The Pacific Musical Society of San Francisco reports two splendid programs given by them at the St. Francis Hotel, December 4 and 11. This well known organization is noted for its excellent work and leadership in the musical life of San Francisco and, it is with regret that the want of space forbids the printing of their programs here.

U. S. Army Bands at Free Concerts

Sunday evening, January 18, the historical series of concerts to be given free to the people of Manhattan and Brooklyn began. These were arranged at the suggestion of Gen. John J. Pershing, and through the orders of General Bullard, commander of the Eastern Department of the Army, and an augmented band of the best men of various posts of the East has been rehearsed under the direction of Rocca Resta. The first concert was held at DeWitt Clinton Auditorium.

The band, consisting of seventy-five musicians, in addition to presenting the concerts, will create public interest in army band recruiting and in the matter of improvements in conditions for army musicians. It is offered to the public under the direction of a committee including Otto H. Kahn, General Bullard, Percy Grainger, Charles D. Isaacson, Frank Damrosch, Walter Damrosch, Naham Franko, Mrs. James A. Roosevelt, Col. H. M. Bankhead, Adj. Major H. W. Stoval, H. H. Flagler, Col. S. W. Miller, Edwin Franko Goldman, John C. Freund, Harry Barnhart, Col. A. M. Hunter, Leonard Lieblich, Capt. A. A. Clappe, and others.

The concerts will be run from January to the end of May, and will be aided by distinguished soloists, the programs being of the highest calibre. The soloist of the first concert was Marguerite Namara, soprano of the Chicago Opera Association, an artist whose sympathies have always been with the army musicians.

John O'SULLIVAN

"PROVES SELF BOTH ACTOR AND SINGER IN 'MONNA VANNA'"

There was equal merit in O'Sullivan's Prinzipalle, a man of action as well as thinker, essentially an aristocrat, and a most romantic lover. One of the few really lyric moments of the score fell to him, and he sang it splendidly.—*Chicago Journal*, January 7, 1920.

Mr. O'Sullivan sang very well in the second act with upper tones of vibrance. He played the role with appreciation, but he does not quite succeed in realizing the heroic lover. However, it was a very good performance and he sang with a solidity to the tone which he has never attained here before.

The audience was moved to a demonstration of great warmth at the close of the act, in which Miss Garden and Mr. O'Sullivan were called before the curtain both together and individually many times while the people shouted their approval.—*Chicago Evening Post*, January 7, 1920.

Mr. O'Sullivan repeated his very fine impersonation of Prinzipalle, and with his aristocratic style and courtliness, helped to make the second act the gem it is.

The Romance "Je la tiens cette main" was



sung with magnificent tone, and his final high B was of positively uncanny beauty.

Everything done by Mr. O'Sullivan was shoulder to shoulder with the standard of sincerity he always maintains.

In fact, there was an honesty and wholeheartedness about the entire evening that was refreshing.—*Chicago American*, Jan. 7, 1920.

Mr. O'Sullivan found in Prinzipalle a part that gave him excellent opportunities, both as vocalist and as actor, and he made the most of them. His voice is well suited to the music of the tent scene and he delivered it convincingly and in beautiful style.—*Chicago Tribune*, January 7, 1920.

John O'Sullivan, as Prinzipalle, again displayed marked improvement over any of his work of last year. Fresher and more authoritative in vocal equipment, easier and more within the character in the histrionic advancement of the role, he in no wise lacked the impressiveness of his associates in this opera. His Prinzipalle was a typical master of men, and still a nobleman in his behavior toward noble women.—*Daily News*, January 7, 1920.

ORATORIO SOCIETY'S SPRING FESTIVAL TO BE GALA EVENT

Walter Damrosch to Conduct Chorus and Symphony in Brilliant April Concerts

It is scarcely necessary to hold a brief for choral societies or mass music in any form. The Y. M. C. A. and various other organizations who have advocated the singing of large groups, have proven again and again that it is an immensely beneficial form of self expression. The realization of its value is spreading quickly through the industrial and artistic life of the country.

Charles M. Schwab, president of Bethlehem Steel Company, was among the first representatives of big industry to recognize its influence. Mr. Schwab shrewd, kindly knowledge of men and his ability to deal with them is one of his salient characteristics. The Bach choir in Bethlehem, whose membership is largely in his employ, was his first noteworthy attempt to make music a force in the country. It is not strange, therefore, that Mr. Schwab's name should appear as the power behind the great music festival which is to be held in New York in April under the auspices of the New York Oratorio Society. The undertaking is of such magnitude that without his advice and assistance, it would have been impossible. Mr. Schwab recognized the festival idea as an element which creates a fresh musical impetus in the center where it is held.

The New York Oratorio Chorus, augmented by branch choruses from Brooklyn and New Jersey to 1,000 voices, has been rehearsing for the coming festival since last May. Added to this will be the carefully selected chorus of 500 children from the public schools. The New York Symphony Orchestra will aggregate 150 for the advent, which will last six days and will present as its main feature twenty-five of the greatest soloists and instrumentalists in the country.

It is believed that the almost spectacular aspect of it will attract many whose interests are not musical, will bring in a large new audience whose interest may then be aroused and captivated; and, more than that, it will be an evidence of the success that a large group of singers can achieve. It should act as an encouraging example to all such societies in the country.

It is an earnest choral society that can persist through forty-seven years of changing fortune and tastes. The example of the New York Oratorio Society has unquestionably done much to stimulate the growth of similar groups. Before it, choral societies or "singing societies" had existed. In fact, from 1786 onward, when we have the first record of the activities of a Philadelphia society, an almost continuous line of them sprang up in the country, but none had been sufficiently successful in attracting the public to live for any length of time.

INFLUENCE OF CHORAL SOCIETIES

Few people realize how great has been the influence of choral societies on the musical culture of America, or how important a part it has played in our musical history. It is the one field, besides jazz, in which we can really lay

claim to preeminence. Unfortunately, our literature on the subject is limited, but such an authority as Mr. Krehbiel states that in the middle of the last century, our

office from 1888 to 1918. Since the days of the Knabe warehouse concert, the society had made its temporary concert quarters in many places including Steinway Hall, the Academy of Music and the Metropolitan Opera House. Mr. Carnegie saw the need for a hall where the works could have an ideal presentation and forthwith built Music (Continued on page 44.)



ANNIE LOUISE CARY AND MME. ETELKA GERSTER.

Annie Louise Cary, the world famous American contralto, made her last public appearance with the Damrosch Festival in 1881, retiring when she married soon after. She still lives and retains her active interest in music. Mme. Gerster also made her last appearance with the Oratorio Society at the great festival of 1881, singing with the society at ten of its concerts; she was recognized as one of the most popular sopranos of her day.

choral culture was more advanced and wide-spread than that of any European country. The first amateur singing society was organized in Stoughton, Mass., five years before there is record of one in Germany. The first popular concerts given by these societies were held in America, too. The societies are, in many ways, an American musical expression, beginning with the psalm-singing Pilgrim fathers, who loved to get together and raise their voices to the Lord. It was one of the few means of self-expression that their stern creed allowed them.

In 1873, when Dr. Leopold Damrosch gathered a handful of people in his home and founded the Oratorio Society, the singing society was not a new idea, but the highest class of music had no general acceptance in New York. Mr. Krehbiel's book tells us that opera was not a permanent factor and there were practically no chamber music organizations. Orchestral music as it is given today, existed only in a tentative state.

Through the New York Symphony and Oratorio Societies, both of which were founded by the elder Damrosch, and through efforts in many other musical directions, efforts in which Theodore Thomas, the other well known conductor of that day, also took a leading part, the public was led into higher planes of music.

GROWTH OF THE ORATORIO SOCIETY

In 1881, the Oratorio had grown from a handful of singers to a society of four hundred members, who, by augmenting their numbers from the public, were able to give their first great music festival, a festival which was in those days as stupendous an undertaking as the festival of today. Thirteen soloists, the finest oratorio singers of the day, were on the list, headed by Etelka Gersta, soprano, and Annie Louise Carey, contralto. Of the roster, only two principals survive, Dr. Walter Damrosch, musical director of the present festival, who was director of two of the choruses and solo organist (aged sixteen at the time), and Annie Louise Cary, now seventy-eight years of age. The challenge of that great festival was taken up by other organizations throughout the country. Dr. Damrosch's lifetime was spent in following the musical field for America. Unfortunately, he died too soon to see the continued success of his works, not the least important of which is the Oratorio Society.

The rapid realization of the aims of the organization were by no means the result of a path strewn with roses. They had no money for a long time, Dr. Leopold Damrosch acted as director, accompanist and what-not without remuneration, and the Society made its rehearsing quarters the Knabe warehouse, kindly donated by Mr. Knabe. Its increasing size made it necessary to move from one room of the warehouse to another. Yet in its second year, with a chorus of less than a hundred voices, the society was bold enough to undertake a presentation of Handel's "Samson." A great success it was, too. It inaugurated the programs consisting of only one choral work. In the past, it had been the custom of most societies to give excerpts from various big oratorios, hymns and sacred solos.

The musical direction of the Oratorio Society has been handed down in the Damrosch family, which may partly account for its prosperity. For the Damrosch sons, Walter and Frank, grew up with it as a family tradition, their pride in it was fostered, and they took personal part in it as soon as they were able. During its forty-seven years of existence, it has only once passed out of their hands, and then only for five years.

CARNEGIE'S INTEREST

Another important factor in its success is the interest of its former president, Andrew Carnegie, who retained that

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MY THOUGHTS—Hewitt
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NEW YORK CONCERTS

(Continued from page 38.)

those present many musicians and others interested in chamber music.

The performance of this admirable organization, made up as it is of three such splendid artists, calls for decidedly favorable comment. Miss Barstow is no less an artist in ensemble work than as a soloist; Miss Shaw also gave the numbers an excellent reading, and Miss Gurwitsch was again the very capable artist that she always is. The work of all three players was beautifully combined, and indeed a treat to listen to. It was the Dvorák trio in E minor, op. 90, which gave the artists their best opportunity, although in the Arensky trio in D minor, op. 32, the ensemble work was equally as effective.

Phoebe Crosby, Soprano

On Wednesday afternoon, January 21, Phoebe Crosby, soprano, made her debut in a song recital at Aeolian Hall. It was indeed a real treat to hear this young soprano, whose round, sympathetic voice rang out with clear intonation. Her enunciation was distinct and her renditions proved artistic. Difficult passages were handled by Miss Crosby with intelligence. Her program was of enough variety to judge the ability of any singer, and many encores were necessary. Richard Hageman's accompaniments added much to the success of the recital. Among the most pleasing of her selections were: "My Lovely Celia" and "Canto d'Aprile," George Munro; "Dove, Dove Scintillano" and "Similitudine," M. Enrico Bossi; "Au Bord de l'Eau," Gabriel Fauré, and "Her Rose," Whitney Coombs, etc.

THURSDAY, JANUARY 22

Helen Teschner-Tas, Violinist

A large and fashionable audience attended the recital given by Helen Teschner-Tas on Thursday evening, January 22, in Aeolian Hall. The violinist created an unusually fine impression with the purity of her tone, facile and at all times reliable technique, as well as with her impeccable intonation, all of which make her a welcome addition to the many young violinists now before the public.

Opening with Tartini's sonata in G minor, rendered in a musicianly and straightforward manner, she at once gained the approval of the interested listeners. Her scholarly performance of Mozart's concerto in A major disclosed dignity and insight of a high order, and in the chaconne by Bach (for violin alone) the young artist made her deepest impression through her broad and authoritative interpretation of this famous work, never attempting to seek applause by extraneous effects, as is so often done by violinists. A group of three solos was next rendered, comprising romance, Wagner-Wilhelm; "Spanish Dance," Granados-Kreisler, and "Guitarre," Moszkowski-Sarasate, all of which she played beautifully. Particular mention must be made of the romance, for her luscious tone and temperamental warmth in this number were much admired. A very brilliant performance of Saint-Saëns' "Rondo Capriccio" closed the program. Mme. Teschner-Tas was the recipient of much well deserved applause throughout the entire program and was recalled innumerable times. Walter Golde accompanied sympathetically.

Mayor Hylan's People's Concert—New Symphony Orchestra and Joseph Bonnet

The Mayor Hylan's People's Concert, given at the College of the City of New York, Thursday evening, January 22, was heard by a large audience that entirely filled the Great Hall. The concert attractions offered were no less than the New Symphony Orchestra with Paul Eisler conducting, and Joseph Bonnet, the famed French organist, and the program presented was of the highest artistic worth. It was opened with a splendid rendition of the "Mignon" overture, by the orchestra, then came the Handel concerto in F major, No. 4, for organ and orchestra.

Mr. Bonnet's superb mastery of his instrument has become well known throughout the country for he has toured from coast to coast as a concert organist, everywhere being acclaimed with unbounded enthusiasm. Mr. Bonnet has done much towards establishing the organ as a concert instrument, and his brilliant execution of the Handel concerto and the succeeding numbers on this occasion, gave ample proof that the organ, when played in such a wonderful manner, can claim enormous concert interest. The orchestra furnished excellent support for the concerto and the result was a most stirring performance.

Following Mr. Bonnet's rendition of "Christmas" (new), based on three old English carols and dedicated to him, by Arthur Foote, and a gavotta, by Martini, as well as an encore, Hon. Francis D. Gallatin presented the organist with a beautiful American flag on behalf of the City of New York. Mr. Gallatin made a few well chosen remarks complimenting the Mayor for his worthy achievement in presenting concerts of this order free to the people, and speaking of Mr. Bonnet's superior musicianship and his two and a half years' service in the war. The orchestra then played the "Star Spangled Banner" and "The Marseillaise."

The final program number was the Guilman symphony in D minor with cadenza by Mr. Bonnet. A most brilliant number, it was magnificently played by the great organist, to the accompaniment of the orchestra, and brought storms of applause, in response to which Mr. Bonnet played "America" in an inspiring manner.

Philharmonic All-Orchestral Concert

Without a soloist, the Thursday evening concert by the Philharmonic Orchestra was all for Mr. Strinsky. There were the César Franck symphony, the Tchaikowsky "Francesca da Rimini" fantasy, Wagner's "Siegfried Idyll," the Sibelius "Finlandia" poem, and Dvorák's "Carneval" overture, added at the eleventh hour. The Sibelius poem had not been given previously at these concerts.

Of the five items on the program, doubtless the main spiritual and orchestral-technical affinity was a triangle including the Tchaikowsky, Sibelius and Dvorák. As for the Tchaikowsky, it was an easy reminder that Richard Strauss would have never come to composer completion without Tchaikowsky as a forerunner. Likewise, Sibelius

would never have used horns and the entire wind choirs without a Wagner gone before, and yet Sibelius has something here and in others of his compositions which nobody has. That is his immense predilection for the sonority to be attained by use of all the strings in their lowest registers. This string made sonority is very pronounced in his first symphony, and doubtless a study of his other works would find it often present. Coming down to Dvorák, it is a pleasure to note that his orchestral "voice," as shown even in this light hearted overture, is as refined as any on the above program. Incidentally, Dvorák was at all times the "author" of his own musical discourse, and even the Frenchman, César Franck, is no more free from Tchaikowsky than Dvorák is free from all the European schools which surround him.

Frequently during the evening the orchestra under Mr. Strinsky played in greatest imaginable verve at the highest known tempos, which, by the way, is the schedule on which the Russians play allegro exclusively.

Madeleine MacGuigan, Violinist

The young violinist, Madeleine MacGuigan, made her New York debut in Aeolian Hall on Thursday afternoon, January 22, playing a program that was both musically agreeable and delightfully unhackneyed. The Brahms D minor sonata and the Cecil Burleigh second concerto in A minor constituted the heaviest works presented, while two groups of shorter numbers included menuet, Ravel: "Waves at Play," Grasse; Hubay's "Butterfly" and "Zephyr"; Kreisler and Maud Powell adaptations of Dvorák Slavic dances and "Songs My Mother Taught Me"; Tor Aulin's gavotte and musette, and the Wieniawski scherzo tarantelle.

The artist left a fine impression of her adequate technical ability, which enabled her to perform difficult passages with facility. An earnest musician, the public can only be kindly disposed toward an art personality, which is at once so evidently capable and genuine. The Burleigh concerto is particularly well adapted to Miss MacGuigan's musical and technical equipment and she again was successful with it as she had been previously at one of the New York Stadium concerts, when she was accompanied by an orchestra under Arnold Volpe. The violinist is soon to play the concerto with the Cleveland Symphony Orchestra, directed by Nicolai Sokoloff.

E. Robert Schmitz's Ritz-Carlton Recital

At the first of E. Robert Schmitz's intended four interpretative recitals at the Ritz-Carlton, the artist's playing of works by Chopin, Rebikoff, Debussy and Liszt was introduced by his own twenty minutes' talk on the elements which have contributed to evolution in music. These were the "various modes (keys), their inherent character, their use, and their structure, considered as major and minor modes, Greek keys, Cambodian scale, whole tone scales and concrete combinations." In passing, Mr. Schmitz remarked that the Bach fugues were still larger in conception than the clavichord, for which they were written, or than the modern grand piano, but he thought that the more heroic medium for producing them would yet be attained.

Bearing directly upon the selections he played in demonstration, the artist proved absolute intimacy with the philosophic and musical aspects underlying. His remarks upon a Debussy composition, which purposely maintained unrepresence through omission of the main leading tones, were especially well in point. As to the whole tone scale, he said that it was a sort of atmospheric establishment, never stopping. Its appropriate use was to show an indefinite feeling of inspiration. There would not be a single note in a whole tone composition which could give a feeling of form or definiteness. The artist concluded his recital with the Liszt legend of "St. Francis Walking on the Waves," and this was to show the healthy use of the major mode. For all of the playing of the morning the artist had abundant mood and poetic feeling to clothe these vague and mysterious materials with great musical beauty.

FRIDAY, JANUARY 23

Harriet Scholder, Pianist

Many in the audience which greeted Harriet Scholder at Aeolian Hall on Friday evening, January 23, undoubtedly recalled her from the days when she was locally

known as a child prodigy of the piano. She has grown up into a pianist of many engaging qualities. She has a serviceable technique, a feeling for tone color, and a discreet musicianship. Busoni's dismal disarrangement of the Bach chorale, "I Call Upon Thee, Lord," is not exactly a cheerful bit to start an evening with, and why all the pianists this season insist upon the Liszt B minor sonata is hard to understand. Miss Scholder was at her best in some quaintly effective playing of Debussy's lighter things and in Chopin. The audience showed a decided liking for what she did.

Biltmore Morning Musicales—Hempel, Van Gordon and Gabrilowitsch, Soloists

Frieda Hempel, soprano; Cyrena Van Gordon, contralto, and Ossip Gabrilowitsch, pianist, the soloists who appeared at the sixth Biltmore morning musicale on Friday, January 23, were heard by an audience of capacity size. Mr. Gabrilowitsch opened the concert, playing a group of three Chopin numbers—nocturne in G major, valse in D sharp minor, and ballade in A flat major, to which he added as an encore another valse by the same composer. Mr. Gabrilowitsch presented these numbers with his usual finesse and refined taste. His second group contained the Gluck-Brahms gavotte, "Melodie," op. 8, Gabrilowitsch, and Percy Grainger's popular "Shepherd's Hey." Again the audience insisted on an encore which was given.

Miss Hempel, who was in superb voice, gave for her first group three French songs—"Pauvre Jacques," Rameau; "Fêtes Galantes," Hahn, and "La Belle du Roi," Holmes. She rendered these songs charmingly, and, after being recalled many times, gave an encore. For a second program number, Miss Hempel gave the aria, "A vous dirai-je monon," Mozart-Adam, as sung by her in the "Daughter of the Regiment," in which a flute obligato was introduced. In this she scored a marked triumph, recall after recall following, and once more the demand for an encore was granted. The concert closed with a group by Miss Hempel comprising "Invocation to the Sun God," Troyer; "Lullaby," Lieurance, and "Blue Danube Waltz" (by request), Strauss. Following the rendition of the last number, the enchanted audience remained, showing determination to be again favored with an encore. Miss Hempel then sang "The Last Rose of Summer," for which she received vociferous applause.

Cyrena Van Gordon beautifully sang the aria, "Farewell, Ye Hills," from "Joan of Arc," Tchaikowsky, and a group of numbers containing "Love of Mine," Spross; Kramer's "The Last Hour" and "Faltering Dusk"; Robert Yale Smith's "A Nocturne of Love" and "A Rainy Day," as well as "Lorraine, Lorraine, Lorraine," by Spross. The two songs by Robert Yale Smith, which are dedicated to Miss Van Gordon, were particularly well received. She was the recipient of much sincere applause and responded with two extra numbers.

Coenraad V. Bos was accompanist for Miss Hempel and Robert Yale Smith for Miss Van Gordon.

Philharmonic Society of New York

On Friday afternoon, January 23, the Philharmonic Society of New York, Josef Strinsky conducting, presented an all-Russian program comprising the overture, "Russian and Ludmilla," Glinka; symphonic poem, "The Fir-tree and the Palm," Kalinnikow; overture, "The Russian Easter," op. 86, Rimsky-Korsakoff, and Rachmaninoff's symphony No. 2, in E minor, op. 27. Kalinnikow's tone poem received its first performance at these concerts, and proved to be a work of much interest. The large audience showed much appreciation of its content. Throughout the entire concert Mr. Strinsky's authority was admired. This was particularly apparent in his musicianly reading of the Rachmaninoff symphony.

SATURDAY, JANUARY 24

Benno Moiseiwitsch, Pianist

It is a long time since a new pianist arriving here has made so strong an impression as Benno Moiseiwitsch, proof of which lies in the fact that there were very few vacant seats in Carnegie Hall when he gave his third recital there on Saturday afternoon, January 24. Mr. Moiseiwitsch is not a thunderous pianist—thank heaven! one is inclined to add. Not that his forte lacks power and sonority, but it is never forced. As a colorist he has

(Continued on page 44.)

FÉLIX FOX with the BOSTON SYMPHONY ORCHESTRA

Scores remarkable success under most extraordinary circumstances at concerts in memory of Major Higginson, Founder and Sustainer of the Orchestra.

Called upon at short notice to play the Brahms B flat major Concerto, arouses the enthusiasm of musicians, critics and public. He accomplishes an altogether unique achievement.

Mr. Fox, a pianist of clear, fluent, polished technique, also an excellent musician, was called on at the eleventh hour to play the piano part of Brahms' voluminous concerto. The task for one that has long been in readiness is an arduous one. Mr. Fox acquitted himself with pleasure to the hearers and with credit to himself.—Philip Hale in the Boston Herald.

Mr. Felix Fox, called on at very short notice to take the piano part, gave a surprisingly good performance of the exceptionally difficult music. Except that he had the score before him there was nothing which showed that he had not been preparing for months to play it, instead of for only three days.—Boston Globe.

Pianists who play it are not found on every bush, and it was placed on the program at only forty-eight hours' notice. Fortunately Felix Fox, the Boston pianist and teacher, knew the work and got it ready at a few hours' notice. Mr. Fox played brilliantly.—Boston American.

Felix Fox of this city took the solo piano part of one of the most difficult of all piano concertos at very short notice, and was warmly and deservedly applauded for his accomplishment. Then came the heroic music of Brahms. The B flat piano concerto is rugged, powerful in its developments, at times harshly or thickly colored, and in every way uncompromising so far as

effort to please the public is concerned. Therefore, this concerto has waited long for public recognition, which it is slowly but surely gaining. Mr. Fox by his musicianship presented the music with uncommon clearness and understanding. He had a very difficult and, in a sense, ungrateful task. The concerto, in professional parlance, is not "pianistic"—does not lend itself well to effective performance on the piano. It requires of the pianist temperament and imagination backed by extraordinary intellectual understanding, interpretative power and a very extensive technique.

Mr. Fox understood these qualities of the music and met them with resource which constantly became greater as the performance went on and he warmed to his work. Not only is the concerto heroic: it is a heroic deed for any man to essay a performance of it with three or four days for preparation.

The poetic slow movement of the concerto, in particular, made a deep impression, and the final was played with appropriate humor and exhilaration. Mr. Fox was repeatedly recalled.—Olin Downes in the Boston Post.

It was the most ambitious work that this pianist has ever done before a Boston public and we are glad to pronounce it successful.

Mr. Fox was recalled with much enthusiasm at the completion of his task.—Louis C. Elson in the Boston Advertiser.

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MUSIC ON THE PACIFIC SLOPE

SEATTLE NORWEGIAN CHORUS
HEARD IN THIRTIETH CONCERT

John Hand's Success as Soloist Pronounced—Lazzari Recital a Triumph—Ladies' Musical Club Discusses Tagore and Music—Vaughn Arthur Pupils in Recital—Big Houses for San Carlo Opera Company—Clef Club Entertains for Hand

Seattle, Wash., January 15, 1920.—The Norwegian Male Chorus, under the direction of Rudolph Moller, was heard in the thirtieth winter concert of the club at the Masonic Temple on January 6.

This organization of sixty men has been together sufficiently long to assure a very desirable ensemble, and the singing on the occasion of this recent concert was in every way most enjoyable to those who are fond of this form of musical effort. The program was varied and given largely to the music of American composers which is unusual for the singing societies composed of members who have adopted America as a new country for a homeland.

John Hand was the assisting artist, and sang several numbers of the program with pronounced success. He was in excellent voice and seemed to enjoy his work as the audience also gave every evidence of doing.

LAZZARI RECITAL A TRIUMPH.

J. W. Sayre presented Carolina Lazzari in recital as the second in his list of artist appearances for his course of the season, on the evening of the 8th, and introduced to

Seattle this new contralto who became a favorite before she had finished singing the first group on the program. To a program that contained fifteen numbers, one and two extra songs were added as encores to each group and recalls amounted to an ovation for the artist. Lazzari is in splendid form for this, her first Western tour, and her success has been such as to place her among those whose names spell enthusiasm with Western audiences. Blanche Barbot was the accompanist, and if artistic assistance counts in the size of the print to be used for the name of the accompanist, hers should have been in very large letters.

MONTHLY CONCERT OF LADIES' MUSICAL CLUB.

The regular monthly concert of the Ladies' Musical Club was held on January 13, at the Y. W. C. A., when Mrs. Bruce Morgan, soprano, and Nerino Bianco, cellist, rendered the program. Mrs. Morgan sang the "Spring Song" from Cadman's "Shafewis," and a group of songs by Handel, Salter, Spross and Cesar Franck. Mr. Bianco played the Grieg A minor sonata and numbers by Saint-Saens, Popper and Chopin.

CENTURY CLUB HEARS MUSICAL PROGRAM.

The musical section of the Woman's Century Club presented an interesting program at the residence of Mrs. Korstad on University Boulevard. Dr. H. H. Gowan gave an address on the subject of "The Spiritual in Music" as expressed by Tagore in his song offerings, and numbers set by John Alden Carpenter were rendered by Mrs. J. M. Lang. Other numbers on the program were piano solos by Mrs. Ogle, violin selections by Frances Tanner, and "The Blind Girl," from the lyrics of Tagore's "Gardener,"

set by Daisy Wood Hildreth, with the composer at the piano. The program was arranged by Mrs. Clement Challar.

VAUGHN ARTHUR PUPILS IN RECITAL.

Vaughn Arthur presented several violin students in recital recently, and the young players held to the traditional high standard of their teacher's studio. Mr. Arthur has been responsible for much of the good performance of violin students of the city. Those who took part on the program were Elinor Mehnert, Eldridge Elliot, Romaine Lawson, Marion Ellis, Edward Hart and Elizabeth Brandeberry.

KIRK TOWNS VISITS PORTLAND.

Kirk Towns was a recent visitor to Portland, where he went to fill a private singing engagement and to steal a day off from his busy studio schedule at the Cornish School to visit a day in Yakima in order that he might get a sniff of real winter days east of the mountains.

BIG HOUSES FOR SAN CARLO OPERA COMPANY.

The San Carlo Opera Company is filling a week's engagement at the Metropolitan Theater, changing the bill nightly and singing ten of the most widely sung operas. It is drawing big audiences and pleasing with its performance which is entirely adequate so far as singers and orchestra is concerned.

CLEF CLUB ENTERTAINS FOR HAND.

The Clef Club entertained informally at a supper in honor of John Hand, after the concert given recently when the tenor was the soloist with the Norwegian Male Chorus.

G. R.

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LAZZARI SCORES BIG

TACOMA SUCCESS

**Singer Attracts Large and Enthusiastic Audience—
Ladies Musical Club Presents Artists in Program—Musical Features at Service
Flag Event—Notes**

Tacoma, Wash., January 10, 1920.—Attractive in person and voice, Carolina Lazzari, operatic contralto, who is making a coast to coast tour prior to her debut at the Metropolitan Opera, New York, was heard last evening at the Tacoma Theater in a program rendition that completely captivated one of the largest and most representative gatherings of the season. Following her appearance in Seattle and Portland, whence Mme. Lazzari came direct to Tacoma, rumors of an unusual treat in store for music lovers of the Puget Sound city had preceded her. Whatever of further attractions Bernice E. Newell's Artist Course has in reserve for Tacomans, Lazzari, the artist herself, and her inimitably given songs will hold special place. Two beautiful contralto arias, "Lieti Signor," from "Les Huguenots," and "Oh, Love, Thy Aid," from "Samson and Delilah," the most exacting of the program offerings, gave the singer's art full scope, revealing, where preceding numbers had only glimpsed, the reserve wealth of her-tonal and dramatic power. Several encores were responded to where the songs held an especially notable appeal, ranging from contralto to mezzo-soprano. The recital left nothing to be desired and the capacity audience showed approval in a tremendous ovation at its close.

Blanche Barbot at the piano gave the added details of perfect accompaniments.

INTERESTING LADIES' MUSICAL CLUB PROGRAM.

The new year opened auspiciously for the Ladies' Musical Club. The president, Mrs. T. S. Silvers, is gaining widespread recognition as a composer in the Northwest, and the club's established fortnightly concerts have become fairly a Mecca for both resident and out of town music lovers.

The program arranged by Mrs. Silvers for the initial concert of the 1920 season presented the charming and brilliant Canadian pianist, Gertrude Huntley Green, in joint recital with Frederick W. Wallis, baritone and leader of the Ladies' Musical Club chorus. Mr. Wallis, in his song groups, displayed as usual the technical and intellectual resources of his finished style, and was many times enthusiastically recalled. He was artistically accompanied at the piano by Emmeline Powell.

Mrs. Green, who has studied with Moszkowski, Harold Bauer and Leopold Godowsky, and who toured France and Great Britain, gave the club members and their guests an unusual program of masterly interpretations.

MUSIC FEATURES AT SERVICE FLAG EVENT.

Two outstanding musical events featured recently by the choir and chorus of Our Savior's Church, of which Mrs. Charles Evans is director, were the elaborate programs in connection with demobilization of the service flag of the church on New Year's eve, at which Governor Hart was the speaker, and a later ceremonial on January 6, when a cantata and chorale were given. Mrs. Evans capably directed the large choruses, and prominent soloists of the city assisted with the programs.

NOTES.

Accepting the invitation of their leader, John M. Spargur, of Seattle, Tacoma Orpheus Club members attended the concert of the Seattle Symphony Orchestra at Meany Hall, in that city, on Friday evening, January 2. Honoring Mr. Spargur, the Tacoma Club at the close of the orchestral program sang their motto song, "Ecce Quam Bonum." Mr. Spargur is the reorganizer and director of the new Symphony Society of Seattle.

Given at the Tacoma, Temple of Music, a delightful concert by the Coleridge-Taylor Choral Society, L. L. McGruder, conductor, featured a number of outside soloists, who appeared with the chorus in classic and folk songs.

Tacoma concert goers were interested in the arrival on the Sound of Luisa Tetrazzini, who appeared at the Hippodrome in Seattle, the seat sale for the evening being tremendous. In Mme. Tetrazzini's honor an aerial flight was arranged for her over the bay cities in one of the Boeing Puget Sound hydroplanes. K. M. K.

SCHUMANN-HEINK IN RECITAL

CHARMS BIG OAKLAND AUDIENCE

Dorothy Seely Makes Debut—Pastoral Opera Presented at Fremont High School—Mr. and Mrs. Armfield in Unique Synthetic

Recital—Notes

Oakland, Cal., January 10, 1920.—Selby C. Oppenheimer presented Mme. Schumann-Heink, under the local management of Miss Z. W. Potter, in a delightful program in the Municipal Auditorium Arena, January 6. She was assisted by Frank La Forge, composer-pianist. Mme. Schumann-Heink is very popular in the Bay section, and it was necessary to engage the great auditorium arena to accommodate the thousands of persons who demanded tickets.

Practically all the numbers were encored and the prima donna delightfully drew forward her pianist to share with her the honors. Five compositions of Mr. La Forge were included in the program, one especially seeming to touch the heart of the audience—the stirring number, "Where the West Begins," the poem being by Arthur Chapman. Lieurance's "Indian Love Song," with violin obligato played by Grace Jenkins Hay, received a wonderful interpretation, as did also Pasternack's "Taps," and "When Pershing's Men Go Marching Into Picardy," by James H. Rogers.

Mr. La Forge's solo numbers, each one charmingly rendered, were a nocturne, Chopin; "Dance," Beethoven, and etude de concert, MacDowell.

DOROTHY SEELY MAKES DEBUT IN SONG RECITAL.

On Saturday afternoon, January 3, Alma Berglund Winchester presented Dorothy Seely, of Oakland, in a song recital at the former's handsomely appointed studio, Kohler & Chase Building, San Francisco. The young soprano interpreted a program of a varied and interesting nature

to a large group of invited guests with an intelligence and artistic conception that promise much for her future development. Miss Seely displayed her powers both as a coloratura and as a lyric soprano. Her upper passages and trills have a purity of intonation that is very pleasing. Miss Seely hopes to work for another year under the guidance of Mrs. Winchester, who is one of the best vocal coaches in the Bay district and under whose care she is making rapid strides.

The composers from whose works the program was built were as follows: Rubinstein, Rimsky-Korsakoff, Kjerulf, Dell'Acqua, Tosti (a group of Neapolitan street songs in Italian), Bellini, Rossini, Purcell, Leoncavallo, Glenn, Coombs, Curran, and Mulder. Miss Seely's goal is the concert platform, for which she is well adapted. Mildred Randolph accompanied very sympathetically, and as solo numbers played Chopin's etude in C sharp minor and scherzo in B minor.

NOTES.

"The Blue Lady," a play written by Janice M. Clark, a student of the Oakland Technical High School, was recently produced by her, under the direction of Helen L. Crandall, dramatic instructor. E. A. T.

LOS ANGELES SHRINE AUDITORIUM
IS DESTROYED BY FIRE

Both Symphonic Organizations Offer Splendid "Pop" Programs—Helen Stanley Acclaimed at Her First Appearance—Ruth Hutchinson Sings with Saint-Saëns Quintet—Notes

Los Angeles, Cal., January 11, 1920.—The Philharmonic Orchestra "Pop" concert given this afternoon was heard by a packed house, and the enjoyable program aroused tremendous enthusiasm. John Smallman, baritone, was to have been the soloist, but he became indisposed and could not appear, much to the disappointment of his friends. His place was admirably filled by Ilya Bronson, cellist, who gave Bruch's "Kol Nidrei," with orchestra, and Saint-Saëns' ever beautiful "The Swan," with exquisite harp accompaniment by Alfred Kastner.

Possibly the most thrilling number by the orchestra was the "Carmen" suite, which was so superbly rendered that the audience would not accept Mr. Rothwell's graceful acknowledgment and he generously repeated the last number.

SHRINE AUDITORIUM BURNS.

While this concert was in progress the largest auditorium in Los Angeles was being consumed by flames. The great Shrine Auditorium, which recently echoed the brilliant singing of Tetrazzini, has held a vast audience who were spellbound with John McCormack's wonderful tones, and where also the lovers of great-hearted Schumann-Heink thrilled in response to her glorious voice and Galli-Curci's superb floating tones, this place of splendid memories is now a thing of ashes and ruin.

LOS ANGELES SYMPHONY HEARD IN BRILLIANT "POP."

Last Sunday the Los Angeles Orchestra gave a delightful afternoon to its many patrons and admirers at the usual popular concert, when a large audience enjoyed the well arranged program. The orchestra was particularly enjoyable in the "Feast of Belshazzar," by Sibelius, the color and worth of the composition being well brought out, and the Mozart number which opened the program and the Strauss waltz at the close were finely done.

Ettore Campana, Italian baritone, chose the Pagliacci prologue for his solo and sang it in truly operatic style with tremendous fervor. He was recalled no less than four times and finally yielded to the insistence of the delighted audience and gave the "Toreador" song from "Carmen" with such effect that it had to be repeated.

The orchestra accompanied skillfully, Conductor Tandler controlling his forces with precision and dignity.

HELEN STANLEY DELIGHTS IN RECITAL.

The concert by the charming soprano, Helen Stanley, on Wednesday evening, January 7, was delightful from two viewpoints—first, the hearing of a new singer, and, second, the refreshing quality of an unbacked program. Mme. Stanley's voice is rich and full and of a purely lyric quality of tone, which, combined with a warm and dramatic temperament, makes a wonderful combination. A Tchaikovsky song received a very unusual rendition as a re-

(Continued on page 55.)

ORATORIO SOCIETY'S SPRING

FESTIVAL TO BE GALA EVENT

Hall for the society in 1891, now called Carnegie Hall. So it was Mr. Carnegie's faith in the Oratorio Society that made possible the existence of New York's greatest concert center.

The society has given the first American presentation of twenty-six great works, both classic and modern. The program for the coming festival maintains this catholicity as far as possible, ranging from Mendelssohn's "Elijah" to such works as a new cantata by Rachmaninoff, as yet unheard in America. The scope and variety of the program necessitates the large forces that are being marshalled for the festival.

It would be reiteration to point out the society's value to the community. It is for this reason that the Oratorio has persisted, while a vast number of other societies have been growing up and dying out. Its value is such as to bring to its support such men as Carnegie and Schwab. Mr. Carnegie, old as he was, would not give up his office until he had found the one man he believed would support it and sustain it as he had. Mr. Schwab wishes to encourage good art. He is himself a fine musician, but more than that, he wishes to encourage a form of art, which fosters the co-operative spirit and makes for kindlier feeling among men. He has chosen choral singing as that form, and the Oratorio Society, because, to him, it represents the most worthy effort along that line.

Schumann-Heink, Recovering.

Will Resume Tour

According to a telegram just received from Mme. Schumann-Heink, she is now recovering from her recent attack of grip and will resume her Western concert tour early in March, after a month's rest at her California home.

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NEW YORK CONCERTS

(Continued from page 41.)

no superior today. His Debussy and Ravel playing is a delight. The "Jeux d'Eau" of the latter composer was one of the bright lights of the afternoon. He began with a tribute to the classicists, playing shorter works of Scarlatti, Bach, Mozart and Rameau for his first group, the delightful Mozart gigue making an especial hit with the audience. The favorite of the two Chopin sonatas proved indeed to be a favorite. There was great beauty of tone in the "Funeral March"—Mr. Moiseiwitsch has a sustained legato in cantabile which recalls Paderewski in his prime—and abundant mystic color in the "wind over the graves." The final group of Liszt, including the "Fireflies," the "Liebestraum" sonnet and the tarantelle, showed again what tremendous facility is his. They were not only feats of technic, however, but examples of how to get out of Liszt all the music there is in him. The audience was very enthusiastic throughout the afternoon, recalling the artist repeatedly and demanding encores.

David Mannes Orchestral Concert

If one named the keynote of the orchestra concerts conducted by David Mannes at the Metropolitan Museum of Art it would be inspiration, for the atmosphere created by the tone of the splendid symphonic organization floating through the classic lobby and halls of the museum is permeated with just this. It would be hard to imagine a more inspiring location for music than the spacious marble lobby, with its colorful tapestries and artistic lighting, and the music completes the ensemble of beauty. The thousands who come from far and near seem to lose the sordidness that creeps into the everyday life and become so absorbed in listening that they reflect the inspiration. There is no doubt that these concerts afford something vitally significant, and too much cannot be said in commendation of Conductor Mannes and those who have fostered the plan.

On Saturday evening, January 24, the program offered contained the following: "Oberon" overture, Weber; "Bridal Song" and serenade from Goldmark's symphony, "A Rustic Wedding"; the intermezzo from "Cyrano," Walter Damrosch, which was so enthusiastically applauded it had to be repeated; the polonaise from serenade for strings, Beethoven; Chabrier's Spanish rhapsody; overture, "Lenore" No. 3, Beethoven; "Evening Reverie" and "French Military March," from "The Algerian Suite," Saint-Saëns; "Wounded Hearts" and "The Last Spring-

time" (for strings), Grieg; dream pantomime from "Hansel and Gretel," Humperdinck, and "The Flying Dutchman" overture, Wagner.

Gabriel Engel, Violinist

A small but enthusiastic audience greeted Gabriel Engel at his violin recital in Aeolian Hall on Saturday evening, January 24. The program consisted of the rarely performed "Romance" by Bruch; allegro moderato from the D major concerto, Tchaikowsky; sonata, op. 47 ("Kreutzer"), by Beethoven, and a group of smaller numbers including "Gypsy Serenade," Mascagni; variations on a theme of Corelli, Tartini-Kriesler; "Regrets," Gretchaninoff, and "Scherzo Tarantelle," Wieniawski. There is much in Mr. Engel's playing to commend. He draws a big, full tone, although at times it is somewhat rough. Technically, he proved adequate to the occasion. Giuseppe Bamboschek was at the piano.

Ossip Gabrilowitsch, Pianist

A stranger entering Aeolian Hall on Saturday afternoon, January 24, would at once have decided that a very popular artist was to give the afternoon's program, for not only was every seat in the hall taken, but chairs filled every available bit of space on the stage. After listening to the first number on Mr. Gabrilowitsch's all-Chopin program, he or she would also have come to the conclusion that the term "artist" applied here in every sense of the word, for Mr. Gabrilowitsch was at his best. In the opening group, which included the etude in E major, fantasie impromptu and the rondo from op. 16, he thoroughly established himself with his audience as an interpreter of Chopin par excellence. The sonata in B flat minor followed and was given a masterly reading. The third movement, the celebrated funeral march, was played with a finish which held his audience enthralled for a full moment after its completion, the spell being broken only by the beginning of the presto, when the little sigh which bespeaks the lifting of tension passed over the audience.

Six preludes, the nocturne in E minor, mazurka in A minor, and the ballad in A flat major completed his printed program, and left his audience thoroughly convinced of his splendid artistry.

SUNDAY, JANUARY 25

New York Symphony—Werrenrath, Soloist

Reinald Werrenrath, the baritone, was the soloist at the concert of the New York Symphony Orchestra at Aeolian

Hall, Sunday afternoon, January 25. He sung an aria from Saint-Saëns' "Henry VIII" with fine voice, excellent style and a good French diction. Later he threw all his energy into the effort to make effective a new song cycle, "Russians," for baritone and orchestra, music set by Daniel Gregory Mason to words by Witter Bynner. Mr. Mason's music is always very well made and highly respectable. Except that it lacks beauty, originality and effectiveness, it is fine music. Of the five numbers which constitute the cycle, the second, "A Concertina Player," has more atmosphere than the others. It is atmosphere mainly borrowed from one Stravinsky—that concertina effect is straight from "Petrouchka"—but at least it lends more character to this number than the others have. The best poem is the fourth, "A Boy," but the composer fails entirely to reflect its charming sentiment. Mr. Werrenrath labored valiantly; no one could have done better; but he labored in vain.

Mr. Damrosch and his men began with an excellent playing of the Berlioz "Romeo and Juliet" symphony, and three dances from Saint-Saëns' "Henry VIII" played later showed the splendid organization at its best. It has exquisite tonal color and a fine balance. Never has it been in better condition than at present.

American Concert Course

The final concert of this series, presenting Merle Alcock, contralto; Amparito Farrar, soprano, and Albert Spalding, violinist, was attended by a good sized audience at the Manhattan Opera House on the afternoon of January 25.

Miss Farrar opened the program, with Richard Hageman at the piano (whose accompaniments were an added delight to an afternoon of pleasure), and sang the air of Lia from Debussy's "L'Enfant Prodigue" with telling effect. She was in good form vocally and invested this number with much feeling and lovely tonal quality. Equally as successful were the three other selections of her first group, "Comment disaient-ils," Lisza; "El Arriero," De Nigero, and "Clavelitos," Valverde. She was well received by the audience, and was obliged to respond to several encores before the end of her second group, which contained "Do Not Go, My Love," and "At the Well," Richard Hageman; "Golden Crown," Gantvoort, and "Song of the Open," La Forge.

Mr. Spalding came next on the program, and upon his appearance the audience broke into a storm of applause that must have been gratifying to this sterling artist. His first contribution, with Andre Benoist at the piano, was the Schubert introduction and rondo brilliant, which was given a superb reading. In reference to his technical equipment, etc., nothing further need be said at this time in describing the impression he made. It was only another duplication of his former successes. His group consisted of numbers by Sarasate, Schumann, Spalding and Wieniawski. Additional numbers were given as encores.

None the less impressive or successful artistically was Merle Alcock, whose beautiful and rich voice found evident appreciation at the hands of her listeners. Her first numbers—"Mother of Mercies," Sinding; "The Princess," Grieg; "Russian Cradle Song," Moussorgsky, and "Quelle Souffrance," Lenormand—served to display the full beauty and depth of her voice. The later group, in lighter vein, contained two charming Victor Herbert numbers—"Molly" and "Neath the Southern Moon"—for which Miss Alcock had the composer's assistance at the piano. Harry Oliver Hirt was at the piano for her other numbers.

Philharmonic Society—Guiomar Novaes, Soloist

The young and gifted Brazilian pianist, Guiomar Novaes, made her first concert appearance of the season, with the exception of a program given for the Society of the Friends of Music, when she played the Schumann concerto in A minor, op. 54, at the Philharmonic Sunday afternoon concert in Carnegie Hall, January 25. Through the excellent standard of her art Miss Novaes has won a distinctive place among contemporary keyboard artists, and on this occasion she once again evoked the sincere admiration of her audience. Her tone was full and colorful, which is what one desires most in hearing Schumann, and her resources were ample for fulfilling the other requirements of this form of composition, namely, facile technic, rhythmic accuracy and breadth of interpretation, the result being a brilliant performance which brought storms of applause and repeated recalls for the talented artist.

For the orchestral part of the program Conductor Strinsky offered the "Jupiter" symphony of Mozart; the Ippolitoff-Ivanoff Caucasian sketches—"In the Mountains," "In the Village" and "The Procession of the Sardar"—the delightful effects of which called forth much appreciative applause; "Wotan's Farewell" and Magic Fire Scene, Wagner, closing with a stirring rendition of Tchaikowsky's "Marche Slav."



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METROPOLITAN PRESENTATION OF HADLEY'S "CLEOPATRA'S NIGHT"

(Continued from page 37.)

out the brightness of the day by ordering the canopies to be drawn. She furiously denounces the day, saying that she will not permit the pact to be fulfilled. Her lover tells her that death is inevitable, and having lived his greatest joy with her, there is nothing more to live for, and he, therefore, welcomes death. Cleopatra attempts to command him to live, and to live to love but her. As she utters this command, a fanfare of horns is heard, announcing the coming of Antony. Meiamoun recognizes the inescapable call of destiny, and bids "Farewell, O Wondrous One" to his beloved. As Cleopatra responds to his farewell, he drinks the poison and falls dead at her feet. Gently covering her lover, she rises to meet Antony. He attempts to embrace her, but she bids him enter the palace, where she tells him special viands have been prepared, and wine has been kept for him. He disappears, while the Queen, alone on the terrace, stretches her arms Heavenward in despair. The curtain falls as the chant of the Priests is faintly heard.

There is no overture to the opera, merely a short prelude for the rising of the curtain on the first act. There are two love themes of Meiamoun's in the first act, one which might be termed the "longing theme" and one the "love theme," which recur at various times later on. The first ballet, coming after the languorous solo of the Queen, is written in a graceful allegretto, with the suggestion of the metal clinking of the Egyptian costumes. The Queen's solo alluded to is one of the few set numbers, musically speaking, in the opera. It is a glorification of love in which she invokes the gods for an adventure to relieve the monotony of her existence. After the appearance of Meiamoun, the slave's love theme is blended with Cleopatra's awakening one. This is followed by a lovely chorus of over a hundred voices, who chant the praises of their Queen at the conclusion of the first act. This is practically the only chorus in the opera.

Mr. Hadley is without a doubt one of the most popular and most successful of the American composers. He is one of the first composer-conductors on record to have so extensive a hearing of his work. Five leading orchestras are presenting his works almost simultaneously. Within a few months this season, Leopold Stokowski, conducting the Philadelphia Symphony Orchestra, is presenting his "Othello;" Mr. Monteux and the Boston Symphony Orchestra, "Salome;" Mr. Stransky and the Philharmonic Society, the "Four Seasons Symphony;" Mr. Bodanzky and

the New Symphony Orchestra, "Salome," and Mr. Rothwell, in Los Angeles, has announced the forthcoming performance of the "New Earth." Mr. Hadley has also composed several numbers for "The Wayfarer," which he conducted at Madison Square Garden in New York.

Verdi Club Musicale

An audience numbering scores of members of the Colonel Lowry Chapter, D. A. R., Regent Hiram Deats, prominent in New Jersey, as well as hundreds of members and guests, greeted President Florence Foster Jenkins, the founder of the Verdi Club, at the musicale, tea and dance of January 14, at the Waldorf-Astoria Hotel, New York. This was a gala event, reflecting utmost credit on all concerned. Lucille Colette, C. Komarovsky and Olga Bibor opened the program with the andante and scherzo from Mendelssohn's trio in D minor, played with soulfulness and brilliancy. Ernest Davis sang two tenor airs and modern songs by American composers so well that he was encoored. President Jenkins feels personal pride in his success, having introduced him to New York. Mario Laurenti, of the Metropolitan Opera Company, also sang splendidly. His numbers included an operatic aria and songs in Italian. Mr. Komarovsky, cellist of the New Symphony Orchestra, was heard in Rubinstein, Van Goens and encore pieces, winning much favor with his beautiful tone and expression. Mary Mellish, of the Metropolitan Company, sang the "Ave Maria" from "Otello" and songs by Moreau, Hageman and Rachmaninoff with artistic effect. Olga Bibor, Mrs. Harrison Irvine and Melchior Mauro-Cottone were very capable accompanists.

The guests of honor included Monsignor Oreste Pantelini, representative of the Italian Government and of the Pope, who told of the esteem felt for the Verdi Club in Italy, and spoke of the devastated churches and buildings of Italy destroyed in the war, appealing to generous Americans to assist in their restoration. He presented a photograph of himself, suitably inscribed, to President Jenkins. Another honor guest was Florence Parbury, of London, singer, writer and painter, a descendant of the royalty of Wales, who spoke on the sister arts, music and painting, saying that any artist, a specialist in one art, should also cultivate another. Presidents of clubs who made addresses included Mrs. William R. Stewart, of the National Patriotic Society; Mrs. Julian Edwards, of the Federation of Music Clubs; Katharine Martin, of Athens; Mary Van Buren Vanderpoel, of the Holland Dames, and Edith R. Pearsons, of the Manhattan Study Club. Another guest of honor was Mrs. Charles Dorrance Foster, mother of President Jenkins, and who, with the president, entertained about 500 members of the club at a tea following the concert. Dancing followed, Olga Bibor's orchestra playing delightful music, during which Alma Grey and Mr. Machima danced "The Artist's Dream Waltz." Norma Gallo also recited charmingly in Italian. The occasion was altogether unique and enjoyable.

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Mrs. H. H. A. Beach

Far Awa'.....Lambert Murphy, New York
Graduale (from Mass in E flat).....Lambert Murphy, Worcester, Mass.
Song of Liberty.....Grace Bonner Williams, Boston
Ecstasy.....Charlotte Lund, New York
Fairy Lullaby.....Olive Nevin, Sewickley, Pa.
My Star.....Charles Bennett, Boston

Reginald Billin

A White Rose.....Mabel Riegelman, San Francisco

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At the Postern Gate.....Emilio De Gogorza, Boston
At the Postern Gate.....Robert Quait, Richmond, Ind.
The Great Adventure.....Robert Quait, Painesville, Ohio
Three Mystic Ships.....Lambert Murphy, New York
Three Mystic Ships.....Penelope Davies, Toronto
I Bring You Heartsease.....Lucy Gates, Williamstown, Mass.
The Morning Wind.....Ashley Roppa, Brooklyn
Krishna.....K. Norman Jolliffe, New York

G. W. Chadwick

Before the Dawn.....Lambert Murphy, New York
The Danza.....Emma Roberts, New York
The Northern Days (from "Two Folk Songs").....Per Nielsen, New Wilmington, Pa.

Jane Leland Clarke

Over the World to You.....Arthur A. Myer, Boston
Over the World to You.....Ora Jacobs, Brookline, Mass.
Into the Sunshine.....Ora Jacobs, Brookline, Mass.

Ralph Cox

To a Hilltop.....Alessandro Bonci, Ann Arbor, Mich.
To a Hilltop.....Theo. Karle, Walla Walla
To a Hilltop.....Mabel Beddoe, Paterson, N. J.
April-tide.....Christine Langenhan, Tacoma
Down in Derry.....Christine Langenhan, Chicago
Hearken Unto My Voice.....Sybil Conklin, Los Angeles
Love Planted a Rose.....Elizabeth Eckel, New York
Love Planted a Rose.....Tilla Genunder, Schenectady, N. Y.
The Road's Lament.....Harry Everest Shultz, Denton, Tex.

Arthur Foote

The Munster Fusiliers.....Mrs. Frederick Harvey, Berkeley, Cal.
How Many Times Do I Love Thee?.....Mrs. Frederick Harvey, Berkeley, Cal.
Come with Me and Be My Love (duet).....Ethel G. Benedict and Ruth S. Worthington, Chicago

J. Lamont Galbraith

Come from the Far Away.....Mabel Riegelman, San Francisco

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Praise the Lord with Exultation.....Herbert Libberton, Chicago
Sing to the Lord.....Charles E. Lutton, Chicago
Sing to the Lord.....Robert Long, Oak Park, Ill.
From Out the Depths.....Louis Kreidler, Highland Park, Ill.
From Out the Depths.....Anna Mueller, Elgin, Ill.
Up to the Hills.....Rollin Pease, Evanston, Ill.
Up to the Hills.....Alice Hutchinson Irvine, Stanstead, P. Q.

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My Days Have Been So Wondrous Free.....Clara Edmunds-Hemingway, Gary, Ind.
Beneath a Weeping Willow's Shade.....Rafael Diaz, New Wilmington, Pa.
Beneath a Weeping Willow's Shade.....Olive Nevin, Sewickley, Pa.

Bruno Huhn

Israel.....Robert Quait, Painesville, Ohio
Israel.....L. Merrill Smith, Charleston, W. Va.
Invictus.....La Verne Battin, Elgin, Ill.

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Op. 49, No. 2, Rigaudon (piano solo).....Heinrich Gebhard, Boston
Nautilus (from op. 55, "Sea Pieces") (piano solo).....Heinrich Gebhard, Boston

John W. Metcalf

The Sunset Glow.....Christine Langenhan, Leesville, S. C.
To a Swallow.....Christine Langenhan, Lewisburg, W. Va.
At Nightfall.....Christine Langenhan, Amarillo, Tex.
Sea Dreams.....Beatrice MacCue, Lewisburg, Pa.

Harold Vincent Milligan

Storm Signals.....Lambert Murphy, New York
When Life's at the Dawn (song cycle).....Alice Moncrieff, New York
Tomorrow (from "When Life's at the Dawn").....Florence Otis, Springfield, Ohio
Sorrowing Hands.....Olive Nevin, Sewickley, Pa.
Wheels the Silver Swallow.....Olive Nevin, Sewickley, Pa.
An Invitation.....Lillian Prudden, Brookline, Mass.

Francisco Di Noguera

La Gitanina.....Mme. Matzenauer, Des Moines
Sevilla Love Song.....Christine Langenhan, Amarillo, Tex.
My Love Is a Muleteer.....Mariaka Aldrich, Los Angeles
My Love Is a Muleteer.....Lillian Eubank, Godfrey, Ill.
My Love Is a Muleteer.....Olga Hambuchen, St. Louis
My Love Is a Muleteer.....Christine Langenhan, Greenville, W. Va.
My Love Is a Muleteer.....Delphine Marsh, New York

Anna Priscilla Risher

A Baby's Hair.....Christine Langenhan, Amarillo, Tex.
The Heart of June.....Christine Langenhan, Amarillo, Tex.
As in Old Gardens.....Cora Remington, New York
Sail, White Dreams.....Luz Zerdio, New York

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Zarmi (piano solo).....Heinrich Gebhard, Boston
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WHERE THEY ARE TO BE

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Tulsa, Okla., February 17.
Muskogee, Okla., February 18.
Claussen, Julia:
Portland, Ore., February 3.
Washington, D. C., February 15.
Land, Harold:
Jersey City, N. J., February 20.
Letz Quartet:
Philadelphia, Pa., February 8.
New Haven, Conn., February 11.
Pittsfield, Mass., February 19.
St. Louis, Mo., February 28.
Levitzi, Mischa:
Oberlin, Ohio, January 29.
Cleveland, Ohio, January 30-31.
Indianapolis, Ind., February 1.
Nashville, Tenn., February 3.
New Orleans, La., February 9.
Denton, Tex., February 12.
Meldrum, John:
Buffalo, N. Y., February 28.
Morgana, Nina:
Plymouth, Mass., February 17.
Augusta, Me., February 19.
Roberts, Emma:
Wilmington, Del., January 29.
Carbondale, Pa., January 30.
Sparkes, Lenora:
Toronto, Can., January 29.
Greenville, S. C., February 4.
Tollfesen Trio:
New Philadelphia, Ohio, January 30.
Bay City, Mich., February 2.
Finnegan, John:
Providence, R. I., February 1.
Lowell, Mass., February 2.
Brockton, Mass., February 3.
Lawrence, Mass., February 4.
Malden, Mass., February 5.
Manchester, N. H., February 6.
Rochester, N. Y., February 10.

Musicale by Herbert Witherspoon Artists

On Saturday afternoon, February 14, at the Herbert Witherspoon studios in New York, that pedagogue will give a musicale in honor of the well known composer, P. A. Tirindelli. The program will be made up of works of Mr. Tirindelli and will be presented by some of Mr. Witherspoon's artist-pupils.

Garden, Ganz and Graveure at Commodore

The fourth Commodore Musicale will be held in the grand ballroom of the Hotel Commodore on Friday evening, January 30. The artists who will appear on this occasion are Mary Garden, soprano; Louis Graveure, baritone, and Rudolph Ganz, pianist.

GOTHAM GOSSIP

DICKINSON'S RECITAL.

The Brick Presbyterian Church was well filled when Dr. Dickinson began his Friday noon hour of music on January 16. A very interesting program had been prepared, consisting of Bohemian folksongs, choruses for male voices, soprano solos and organ numbers. This was preceded by an illuminated talk on the music of the hour by Dr. Dickinson, whose public speech is distinctive. Bohemian folksongs, with soprano solo sung by Miss Prochaska, sounded much like Mozart. The simple melody of Dvorák's "I Will Sing Thee Songs," with a fine closing high G, gave Miss Prochaska further opportunity. The most telling number of the program was the Bohemian "Battle Hymn," representing the warriors advancing to the battle with great flails. In this the chorus, tympani and organ, with the twenty-four men's voices, made inspiring effect.

Dr. Dickinson played a fugue by Czernohorsky with clarity, and a modern piece, "In the Church," by Novak, the latter having distant chimes, harp and vox humana, which sounded beautifully. There was unusual brilliancy in his playing of a prelude by Seeger.

The January 23 lecture recital was on American music, with Hans Kronold as cello soloist.

SOUTHLAND SINGERS' MUSICALES.

The last of the series of musicales given by the Southland Singers, Emma A. Dambmann, founder and president, was held at 212 West Fifty-ninth street, January 21. An excellent program was given, professional soloists, and the choral club appearing. Elizabeth Fogg is a fine pianist, demonstrating it in pieces by Tchaikowsky and Chopin. Dorothy Fox has an excellent voice, under superior control. She sang songs by Handel, Faure, Leoncavallo, and three short but interesting songs by Dwight Fiske, being obliged to repeat some of the latter. She is musical, and one can understand her text. Mary Allen has a fine contralto voice; she gave a group of songs by Seneca Pierce, the composer at the piano, and left definite impression of ability, coupled with a taking personality. The trio by Owens, "Ave Maria," closed the program, sung by Mesdames Chamberlain and Dambmann and Mr. Frazier. The chorus of fresh young voices opened with Dett's negro spiritual, "I'm So Glad," which was well sung, under the direction of A. L. Tebbs. Mr. Wade gave "Captain Jack" and "Roses of Picardy" with hearty style. Refreshments were served, and dancing followed. The annual masked

ball and concert will take place February 11, a card party March 18, and the club will appear Music Week, Grand Central Palace, February 4. February 24 they will assist Chevalier La Verde at his concert in the Temple of Music, singing his "Ave Maria."

The December musicale brought forward Dorothea and Christie Hofer, youthful pianists, who played Schubert's "Military March" very well indeed; Gertrude Bronenkant, dramatic soprano, with a fine voice; the Kenneth Ensemble, professionals; Harold Devine, a promising young tenor, and Blanche M. Sterritt, who has a soprano voice of much excellence. Mme. Dambmann sang three songs, to everyone's delight. One of the slogans of the Southland Singers is "Support Native Talent," so the young persons who appeared were encouraged by applause and appreciation. Bernice Maudsley was accompanist, as usual, Lucille Blabe being assistant.

UNION NEIGHBORHOOD MUSIC SCHOOL CONCERT.

The good work done at the Union Neighborhood Music School, East 104th street, Janet Daniels Schenck, director, was exemplified in an interesting program given in the auditorium, January 19. Two orchestra numbers played by stringed instruments and piano were well done, but in too slow tempo. Isadore Bloom played Mozart's "Turkish March" with spirit. Anna Drittel showed tone and expression in a cello piece by Klengel. Dora Zaslovsky played with full tone and style a German dance by Beethoven. Marie Farruggio gave the first movement of Nardini's concerto with excellent tone and style; she is considerably advanced. Mildred Bertuch has decided talent for the piano, playing chords and octaves with strong wrists. Others on the program were Esther Schailer, Leonard Rosenblum, Esther Arnowitz and Miss Hoffman.

Nordenstrom-Law to Teach in New York

Anna Nordenstrom-Law, who has opened New York vocal studios at 362 Riverside Drive, although Swedish by birth, is really an American, through her marriage. Incidentally, Mme. Nordenstrom-Law began the study of voice in this country, having worked under Emma Dambmann and Florence Mulford Hunt, of the Metropolitan Opera Company. Then she returned to Europe where she spent two years under the direction of Professor Oscar Lejdstrom of the Royal Academy of Music in Stockholm, who is Julia Claussen's teacher, as well as having studied also with Dr. G. Bratt and Mme. Cahier, of the Royal Opera in Vienna. The latter, however, despite her name is an American prima donna.

Mme. Nordenstrom-Law has toured Sweden in concert with unique success, but she has never, sung in opera.

She, nevertheless, has every hope of so doing sometime in the future. At the present time, she is devoting most of her time to teaching in New York, and her work with



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NEW YORK CONCERT ANNOUNCEMENTS

Thursday, January 29

Philharmonic Society of New York—Percy Grainger, soloist. Evening. Carnegie Hall.
New York Symphony Orchestra—Sergei Rachmaninoff, soloist. Afternoon. Carnegie Hall.
Choir School of the Cathedral of St. John the Divine. Afternoon. Aeolian Hall.
E. Robert Schmitz. Piano recital. Morning. Ritz-Carlton Hotel.
Vahrah Hanbury and Frances Nash. Song and piano recital. Evening. Columbia University.

Friday, January 30

Commodore Evening Musicales—Garden, Graveure and Ganz, soloists. Evening. Hotel Commodore.
Philharmonic Society of New York—Percy Grainger, soloist. Afternoon. Carnegie Hall.
Mabel Corlew-Smith. Song recital. Afternoon. Aeolian Hall.
Olga Steeb and Sascha Jacobinoff. Piano and violin recital. Evening. Aeolian Hall.

Saturday, January 31

New York Symphony Orchestra—Fritz Kreisler, soloist. Afternoon. Carnegie Hall.
New York Symphony Orchestra—Sergei Rachmaninoff, soloist. Evening. Carnegie Hall.
David Mannes Orchestra. Evening. Metropolitan Museum of Art.
Paul Reimers. Song recital. Afternoon. Aeolian Hall.
Helen Desmond. Piano recital. Evening. Aeolian Hall.

Sunday, February 1

New York Symphony Orchestra—Fritz Kreisler, soloist. Afternoon. Aeolian Hall.
Philharmonic Society of New York. Afternoon. Carnegie Hall.

Monday, February 2

Richard Buhlig. Piano recital. Evening. Aeolian Hall.
Pasquale Tallarico. Piano recital. Afternoon. Aeolian Hall.
The Euphony Society—Frances Alda, soloist. Evening. Waldorf-Astoria.
Alessandro Bonci and Eleanor Brock. Song recital. Evening. Brooklyn Academy of Music.

Tuesday, February 3

The Letz Quartet. Evening. Aeolian Hall.
Frieda Hempel. Song recital. Evening. Carnegie Hall.
Anne Gulick. Piano recital. Afternoon. Aeolian Hall.
Levitzi, Moiseiwitsch, Ornstein, Rubinstein, Godowsky and Ampico Piano. Afternoon. Carnegie Hall.

Wednesday, February 4

Mollie Margolies. Piano recital. Afternoon. Aeolian Hall.
E. Robert Schmitz. Piano recital. Morning. Ritz-Carlton.

Thursday, February 5

Boston Symphony Orchestra. Evening. Carnegie Hall.
Philharmonic Society of New York. Evening. Aeolian Hall.
John Aubert. Piano recital. Afternoon. Aeolian Hall.

YOUNG AUSTRALIAN VIOLINIST PROCLAIMED A GREAT ARTIST

(Continued from page 7.)

under the management of J. and N. Tait and appeared with the State Orchestra at the Town Hall. Her success was instantaneous. Another appearance with the State Orchestra on the following Saturday was followed by a series of recitals. Now Sydney talks nothing else but Daisy Kennedy and her art. And it talks about her because of her art and not because she is an Australian that has made good. As a matter of fact the people who knew even of the existence of Daisy Kennedy in Sydney before her coming here could almost be counted on the fingers of both hands. Somehow her European achievements got missed in the strenuous years of war time. And the probabilities are that had she given recitals in the first place, instead of being introduced by the State Orchestra, which always draws capacity houses, there would have been very small audiences of the select and elect to hear her.

VIRTUOSO OF FRONT RANK.

Miss Kennedy is a virtuoso player of high rank. She has also the right touch and feeling for classical interpretation. Possessing one of the most beautiful tones I have ever heard in a violinist—and I have heard most of the great ones in my time—she is highly temperamental and her technic is more than a match for the heaviest demands that may be placed upon it. Tall, young, graceful, handsome of face, crowned with a mass of brown hair rich in color, and altogether of a striking personality, she creates her atmosphere immediately when she steps on the platform. There is an eastern "tone" about her dress and this is emphasized by the profundity of her obeisances to the audience, front, right, left, ground floor, galleries and to the orchestra.

LED HIM TO SUCCESS.

There is another circumstance about Miss Kennedy that I very nearly forgot to mention. In the last number of the *MUSICAL COURIER* (printer's strike issue) I read of Benno Moiseiwitsch, the pianist, who according to your London correspondent is making quite a stir in the big smoke and is to visit America. Well Daisy Kennedy is the wife of Benno Moiseiwitsch. She met him in London in the early stage of her career. She had jumped at once to the top of the tree—without many friends or any capital. He was low down near the roots of the tree, a pianist of great talent, refined and retiring, but possessing little of the qualities that would push him into the view of the musical public. But Daisy Kennedy with her Australian grit and pluck took the Russian in hand and soon had all London talking about his gifts. Then they were married. This was about six years ago. They now have a child five years of age.

This was not told me by Miss Kennedy. I had only the briefest of interviews with her on her arrival in the city. It was told me by different intimates of hers, including fellow students under Sevcik, from whom also I learned most of the particulars of her career contained in this present writing. GRIFFIN FOLEY.

Buhlig to Present Mozart-Brahms

Program at Fifth Concert

Richard Buhlig, in the fifth concert of the series of piano masterpieces he is giving this season at Aeolian Hall, will divide his program between Mozart and Brahms, with particular emphasis laid upon the music of the last named composer. Two ballades, five intermezzi, the E flat major rhapsody, and the monumental Handel variations will afford a periscopic view of Brahms' piano works, in the interpretation of which Mr. Buhlig has ever won the commendation of the world's foremost critics.

Mr. Buhlig was the first pianist to arrest the London critics by playing in one evening the two concertos which Brahms has written for the piano, an artistic achievement that moved the critic of the *Daily Graphic* to say that "Mr. Buhlig is something more than a mere virtuoso. A man who opens proceedings with Brahms' two concertos must be judged by the very highest standards. . . . We know not whether to admire most the intellectual force of his playing, his command of emotional expression, or the faultless and unerring technic. From every point of view his performance was of rare and singular excellence. . . .

Another critic pronounces Buhlig as "a Brahms player who must be among the very greatest pianists

now before the public." Still another comments on his brilliant work in the Handel variations, saying, "Too seldom have they been carried through with such sustained spirit."

Writing in a tone of strong conviction, the critic of the *London Daily News* commends Buhlig's Brahms playing as having "the proper restraint and depth of thought, the analytical mind and sense of rhythm, and yet complete technical command that this great modern's music demands."

Klibansky Pupil's Success in "Messiah"

Betsy Lane Shepherd, artist pupil of Sergei Klibansky, the New York vocal instructor, scored a great success singing the soprano part at a performance of "The Messiah" in St. Louis, December 29. The daily papers spoke very highly of her beautifully trained voice and art. Other recent engagements of Klibansky pupils are as follows:

Ida M. Claudy, of Pittsburgh, Pa., the possessor of a beautiful contralto voice, engaged for the Rivoli Theater, was unable to appear, so another Klibansky pupil, Ruth Percy, was engaged to take her place. At the opera performances under the direction of Josiah Zuro, three Klibansky pupils sang in the performance of "Faust," namely, Elsa Diemer as Marguerite, Ethelyne Morgan as Siebel, and Sudwarth Frasier as Faust. Ethelyne Morgan was engaged for a special concert at the Great Northern Hotel, January 4, when she achieved much success. Sud-

warth Frasier was reengaged for the Vanderbilt Hotel concerts, and substituted several times for Paul Althouse at the West End Collegiate Church. Suzanne Zimmerman has been engaged to sing at an evening entertainment of the Writers' Club, given in honor of John Drinkwater. Lotta Madden has new engagements for concerts in Danville, Va., and Cincinnati, Ohio. Ruth Percy gave a successful recital at the Educational Alliance recently.

Van Der Veer's "Other" Dalila Aria

Nevada Van der Veer, the American contralto, tells an amusing anecdote in connection with her trying to avoid the "same old chestnut" from "Samson and Dalila." Requested by the program committee to sing an aria from Saint-Saens' opera, Mme. Van der Veer informed them that she would do the "other one." "Sorry, but that's been already spoken for by Madame —, who sings at the concert before yours," came the reply. Mme. Van der Veer is wishing someone would write another aria for poor Dalila to sing, when the other two have been "previously engaged."

Henry C. Lerch in New York

Henry C. Lerch, baritone and organist, formerly director of the Clifton School of Music, Cincinnati, Ohio, recently came to New York, where he intends to locate permanently as a singing teacher.

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November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

GABRIELLA BESANZONI	CHARLES HACKETT
ANNA CASE	JOSE MARDONES
EMMY DESTINN	ISOLDE MENGES
GIUSEPPE DE LUCA	LUCILE ORRELL
ANDRES DE SEGUROLA	MARIE RAPPOLO
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	JAMES STANLEY
MARY GARDEN	TOSCHA SEIDEL
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LOUIS GRAVEURE	JACQUES THIBAUD
FRIEDA HEMPEL	CYRENA VAN GORDON

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November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA	GIOVANNI MARTINELLI
GABRIELLA BESANZONI	LUCILE ORRELL
ENRICO CARUSO	IDELLE PATTERSON
MISCHA ELMAN	CLAIRE LILLIAN PETELER
GERALDINE FARRAR	TITTA RUFFO
ANNA FITZIU	ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI	ROSITA RENARD
MARY GARDEN	ANDRES DE SEGUROLA
LEOPOLD GODOWSKY	JAMES STANLEY
RUDOLPH GANZ	LIONEL STORR
CAROLINA LAZZARI	CYRENA VAN GORDON
JOHN McORMACK	MARY WARFEL

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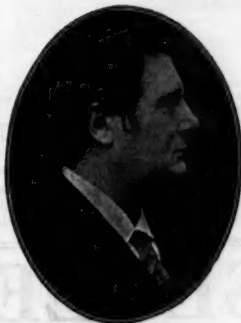
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O P I N I O N S O F T H E P R E S S

Gilberté Songs and the Critics

From the Atlantic to the Pacific coast Hallett Gilberté's songs are heard and please those who hear them, those who sing them, and those who write about them. Reference to recitals noted in the columns of the MUSICAL COURIER will prove that many prominent artists are using these songs. They are without exception singable, playable, likable; indeed, there are singers who will not arrange a program without some Gilberté selections. Nine newspaper comments on the songs follow:

All of Gilberté's songs brought much applause. The "Ah, Love, but a Day" and "Evening Song" had to be repeated. In these



HALLETT GILBERTÉ,
Composer, tenor, pianist.

songs as in many of his others, Gilberté has so cleverly linked his music to the sentiment of his poems that the result is delightful in its consistency.—Boston Advertiser.

Mr. Gilberté writes happily for the voice. There was melodious and appropriate setting for "Ah, Love, but a Day," "Two Roses" and the "Evening Song," and especially the exquisite "Minuet La Phyllis," which had to be repeated.—Boston Herald.

Mme. Jomelli sang four songs by Gilberté, "Ah, Love, but a Day," "A Valentine," "A Dusky Lullaby" and "Spring Serenade." These songs are splendidly written and were delightful in themselves.—Madison Gazette.

Gilberté's "Ah, Love, but a Day" and "Minuet La Phyllis" were particularly well received, as was the "Evening Song," which is a charming number and had to be repeated.—Calgary Herald.

As a final number Macbeth sang "Moonlight-Starlight," by Gilberté, with all the soft brightness that the name implied, and the trills and quivers that might describe the most twinkling stars.—Fresno Republican.

"Moonlight-Starlight," the last number on the program, is a dazzling waltz song of showy qualities which makes it an excellent concert number even if sung by one less gifted than Jomelli. Composer and singer were both recalled several times to acknowledge the tribute of applause, and there is no doubt that Gilberté's songs will be more often heard on local programs after last night's triumph.—Victoria Daily News.

"Moonlight-Starlight" was Florence Otis' most brilliant achievement. Her voice sparkled and scintillated in its elaborate coloratura. This song was a triumph for the composer, Hallett Gilberté, no less than for the singer. It is excellent in technic and truly melodious.—Lewiston Journal.

A group of Gilberté's dainty, exquisite musical miniatures received beautiful treatment from Mabel Corlew Smith, whose richly

colored soprano combined with highly artistic intelligence would lend interest to songs of far less charm than Mr. Gilberté's. With the valuable aid of Lacy Coe in violin obligatos and the composer at the piano, the songs aroused unmeasured enthusiasm.—Buffalo Express.

"An Evening Song," by Gilberté, is an exquisite little gem, reaching a climax and finale even before the end is looked for, and Harriet McConnell sang it so beautifully that she had to repeat it twice.—Bangor Commercial.

Hearts Are Touched by Schumann-Heink

Jessica Knowles is responsible for the following interesting article which appeared in the Wisconsin News of Milwaukee on November 29:

Mme. Schumann-Heink sang Friday night at the Auditorium and gave to Milwaukee a second Armistice Day. Under the woman's transfiguring power of soul and potent gift of song, the occasion became a night of remembrance, dedicated to those who have died, and to those who are left in loneliness. She reached out her hand to the mothers and the fathers whose sons lie in Flanders and in France, and companioned them along the way of sorrow. Upon distant, heroic graves she placed sheaves of loving tribute; to stricken hearts she offered the balm of a mother's sympathy; to all she sang the high courage and young ardor of the men who marched in Picardy. No other voice and no other personage could be so well fitted for this high service to the men and women of America.

When she sings of these things it is as though deep called to deep—the response of the people rolls back to her in waves of feeling too great for speech. There were moments when applause became sacrilege, in the face of the treasured secrets of the heart which she unveiled. As the last note of the "Cry of Rachel" died away with its last anguished beseeching, "Death, let me in," one young woman in the audience swooned. The night was filled with poignant moments, as when the singer came out bearing a sheaf of



© Moffet, Chicago

MME. SCHUMANN-HEINK.

pure white chrysanthemums, tied with red, white and blue. "The war mothers sent these flowers to me," she said. Not many words, but all sufficient, for they held deep measure.

The glorious voice, holding in continued beauty and power its deep organ notes, its clear, soft ways of loveliness, sang almost wholly of those matters dear to America today. There were other numbers, the exquisite "Indian Love Song," songs from Bach and Handel and Ross, but these were by the way.

The songs that counted were those which gave requiem over fallen youth and sang taps for those who sleep deeply; which voiced the cry of the bereaved and finally rose in triumph over great deeds.

Those who saw her in the grace of her silvering hair, the majesty of her bearing in song, the great humanness of her spirit, might well believe that nights like this, of remembrance and of dedication, were to be the crown of her career, and that all which has gone before has been but the fashioning of the woman and her gift of song to one great purpose.

Poetry and Strength in Aronson's Playing

When Vera Kaplun Aronson appeared as soloist with the Minneapolis Symphony Orchestra in Minneapolis on November 23, she aroused the favorable comment of



VERA KAPLUN ARONSON,
Pianist.

the critics, as the appended notices of the following day will testify:

Vera Kaplun Aronson has imbibed the right spirit of the poet of the piano and at the same time she imbued her reading (Chopin's concerto in F minor) with a strength that is all too frequently subordinated by pianists to the dominant elements in Chopin's works. Her technic is clear, facile and expressive, supported by excellent musical taste that gave distinction to her entire performance.—Minneapolis Morning Tribune.

The soloist was Vera Kaplun Aronson, pianist, who gave a strongly individual interpretation of the Chopin concerto in F minor. Mrs. Aronson is an excellent combination of virtuoso and all round musician. Her technic is well developed, she produces a big tone and has evidently studied Chopin with understanding of the more manly qualities that are in his works, if performers would endeavor to find them. Nor did she fail to give a full measure of expression to the never failing poetic vein that is the foundation of everything the Polish composer wrote.—Minneapolis Daily News.

Reed Miller Triumphs in Utica

Reed Miller's recent visit to Utica, N. Y., the home of so many Welsh people, all music lovers and singers, seems to have resulted in a remarkable triumph for him. In reviewing the concert the newspapers of the city use such



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phrases" as "finished, easy manner," "captivated by his voice," "such power, climaxes magnificent," etc. He appeared as soloist with the B Sharp Club, and herewith are reproduced two notices attesting to his big hit:

A delightful afternoon was spent yesterday by the members of the B Sharp Club and their friends, who gathered to hear the concert given by the B Sharp Chorus, assisted by Reed Miller, tenor. Seldom have the members been privileged to enjoy a better program at a concert of this kind. . . . Those who had heard Mr. Miller before were prepared for the finished, easy manner with which he rendered his part of the program; others to whom he was not so well known were captivated by his voice and joined enthusiastically in the applause. It is finely suited to the oratorio selections as his "Night Is Departing" proved, but the remarkable feature of his singing was his interpretation of negro songs. Without stressing the peculiar negro accent, he sang one after another until those present regretted that his part of the program was completed. Mr. Miller seemed to have specialized in this kind of songs, for he entered so thoroughly into the spirit of them that the rendition was well nigh perfect. All the humor and the pathos, all the sudden changes of mood so essentially negro, were visibly as well as audibly introduced into his singing. While his high notes were excellent, the middle and low notes were undoubtedly more pleasing. His voice, however, was of such power and so finely controlled that all the climaxes were magnificent, especially at the conclusion of the "Hymn of Praise."—*Utica Daily Press*.

"Hail, Ye Tyme of Holidays," "A Lullaby" and "Before the Dawn" were Mr. Miller's first numbers, delightful little things which gave an indication of the ability of his voice and the extent of its range. As an encore he sang the martial "Pipes of Gordon's Men," a dramatic ballad, "The Night Is Departing," from the hymn of praise by Mendelssohn, his next number, was truly magnificent. All the anxiety and fearfulness in the words, "Watchman, What of the Night?" were in his bated falsetto, and then the final exulting phrase was incomparable. The applause which greeted its conclusion unfortunately did not prevail upon the singer to repeat the number.—*Utica Herald*, December 11, 1919.

Sundelius a Delight in Opera and Concert

According to the following competent musical authorities, Marie Sundelius, that charming Swedish-American prima donna of the Metropolitan Opera Company, has been phenomenally successful both in opera and concert. Here are some of the examples in which the press of various cities has registered the splendid results achieved by her as Ah Yoe in "L'Oracolo":

Marie Sundelius as Ah Yoe was a pleasure to the eye, and her singing was a veritable delight. Here, too, is a voice lovely in its crystalline purity, impeccable in pitch, warm and sympathetic in lyric moments, and used with an ease and finish that tell of excellent schooling. Her singing of the love music from Ah Yoe's window was one of the notably beautiful features of the performance.—*W. L. Hubbard*, in *Chicago Tribune*.

Mme. Sundelius gave great pleasure, as she never fails to do, with the crystal purity of her tone.—*New York Evening Mail*.

Marie Sundelius was a wholly charming Ah Yoe. She sang exquisitely with clear, sweetly penetrating and yet ample tone.—*James H. Rogers*, in *Cleveland Plain Dealer*.

Marie Sundelius as the charming Ah Yoe contributed her full part toward the fascination of the evening.—*Ithaca Journal*.

Marie Sundelius sang the most difficult passages with a grace of manipulation at which one could but marvel.—*Fort Wayne Journal-Gazette*.

As Ah Yoe, Marie Sundelius acted and sang the part equally well. Hers is a voice of purity used with repose, and guided by a mind of elegance and refinement.—*The News*, Wheeling, W. Va.

The accompanying salient paragraphs are taken from a large number of press notices and cover appearances of Mme. Sundelius as Micaela in "Carmen":

Marie Sundelius as usual distinguished herself as Micaela by her pure production, diction and beautiful voice.—*James Gibbons Huneker*, in *Morning World*.

Mme. Sundelius sang Micaela as well as it has been sung these many years.—*H. E. Krebhiel*, in *New York Tribune*.

A sympathetic, appropriately ingenuous impersonation of Micaela was contributed by Marie Sundelius, whose admirable voice was heard to great advantage in the lovely music of the part.—*The North American*, Philadelphia, Pa.

Marie Sundelius as Micaela did perhaps the best singing of the evening. She is by far the most satisfactory flaxen haired country girl that the Metropolitan stage has seen since Lucrezia Bori's one memorable appearance in the role.—*The Evening Mail*, New York.

Of her recent success in "Oberon" two New York papers had this to say:

The singing of Marie Sundelius as the mermaid continues an ornament of the performance.—*Pitts Sauborn*, in *New York Evening Globe*.

Marie Sundelius sang her mermaid's lyric as she sings everything—artistically.—*James Gibbons Huneker*, in *Morning World*.

Appended are a few of the tributes which the soprano has received in the dailies after recital and concert appearances:

The fine singing of Marie Sundelius gained that accomplished artist the highest appreciation.—*Philadelphia*, Pa., *Record*.

One of the most beautiful soprano voices ever heard in this city was that of Marie Sundelius.—*Waterbury*, Conn., *American*.

The soprano part in Gounod's "Gallia" was sung by Marie Sundelius in a manner worthy the traditions of the Metropolitan, where it was long ago one of Emma Eames' great achievements.—*James Gibbons Huneker*, in *New York Times*.

Ralph Leopold, "the Poet of the Piano"

Ralph Leopold, who gave a piano recital in Philadelphia on December 14, was the recipient of the following tribute in the Philadelphia Record of December 15, 1919:

The beautiful piano playing of Ralph Leopold, in the auditorium of the Young Men's Hebrew Association last night, emphasized two things—that an audience can become wildly enthusiastic over what are virtually novelties, and, what is still more important, an entire recital can be played without recourse to anything but legitimate piano tone. Mr. Leopold has been called "the poet of the piano," and while this in a way is associated with the romantic school of music, he illustrates in his style a sensitive appreciation for the tonal possibilities of the piano that attaches so much importance to the poetic import of each thing he does, that one can easily understand why he has been universally applauded for his ideal work.

His program was almost entirely novel, the Dohnanyi rhapsodies in F sharp minor and C major, the Olsen "Papillon" and Amani's "Oriental" being entirely new in public performances, while other numbers on his list were sufficiently fresh as to appear new. The Grainger paraphrase on Tschickowsky's "Flower Waltz" was doubly interesting in view of the friendship existing between the two pianists, while the closing number, an encore, Leopold's arrangement of the "Ride of the Valkyries," was so stirring played as to produce a profound impression. Altogether the program and its rendition were a great musical treat, a rare privilege to all who heard the beautiful interpretations.

Peterson Given Royal Reception in Home Town

When May Peterson returned to her home town of Oshkosh, Wis., on November 25, she was accorded a royal reception, which the following clipping from the Daily Northwestern will testify:

She was among her own people, those who love and admire her for what she has achieved as well as for her charming self, and

she threw herself into her program with an abandon which fairly carried everyone off his feet. It was by far her best effort in every respect.

Her voice has developed and grown. It is richer and more full than ever and she has lost every vestige of self-consciousness. She demonstrated as never before her ability to exercise wide latitude in interpretation, without exaggeration. But the greatest charm of the whole concert was the way she sang for—rather than to—her audience. Miss Peterson was greeted by an audience even larger than that which was present for John McCormack. Not only was every wall seat occupied and the gallery packed, but there were nearly one hundred persons on the stage.

Musicians Call Mildred Wellerson a Genius

Mildred Wellerson, the nine years old cello virtuoso, has been pronounced by such eminent artists and musicians as Pablo Casals, Leopold Stokowski, Elena Gerhardt, Leo Schultz, Hans Kindler, Arnold Volpe, Modest Altschuler and Cornelius Van Vliet the superior of any cellist of her age in the world's history. This remarkably talented child has the advantage of a musical environment, her father, Max Wellerson, being a well known New York piano teacher, and her mother at one time a favorite pupil of the famous cello virtuoso, Julius Klengel, of Leipzig. Little Mildred owes her artistic development to her mother, who not only teaches her continually, but likewise superintends her daily practice. The little tot surprised prominent musicians when but four years old by playing from memory a sonata by Romberg, as well as many other solos. Under the tutelage of her mother, she progressed with astonishing rapidity, and at the age of six she performed in public such compositions as sonatas by Marcello and Corelli, Goltermann and Romberg concertos, as well as Popper's "Tarantelle" and "Spinning Song." Following are a few comments from New York papers, as well as from prominent musicians:

One of the most interesting artists who have appeared before the Humanitarian Club at Carnegie Hall in many a day was little Mildred Wellerson. Many musical historians hail this charming



Photo by Caplan, New York

MILDRED WELLERSON,
The nine-year-old cello virtuoso.

child as the greatest phenomenon the world has ever produced, not even excluding the child Mozart.—*The Humanitarian Magazine*, June 2, 1917.

The surprise of the afternoon was Mildred Wellerson, cellist. This finished little musician competed with the adult artists on equal footing, although she is but a slip of a girl of six years old. She played with feeling and repose the most technical and classic compositions.—*The Globe*, May 2, 1917.

Mildred Wellerson, the seven year old cellist, is by all means the great genius the authorities of music claim her to be. She played with such beautiful and soulful tone that it moved her audience to tears and bewilderment, while her clear and crisp technique in all passages and double thirds made the people wild with enthusiasm. She responded with three encores, andante by Goltermann, serenade by Victor Herbert and "Papillon," by Popper, which she played like an old master of her instrument.—*Englewood Press*, May 18, 1918.

Mildred Wellerson is the greatest wonder of the age.—*Arnold Volpe*, January 27, 1918.

If nature is full of tricks, here is one! God bless her. Her talent makes you cry and wonder. What is it? It is by all means a genius. Let me wish her, dear little Mildred, all the happiness for her future life.—From Modest Altschuler, who will never forget her. Conductor of the Russian Symphony Orchestra, January 30, 1918.

The most wonderful part of the program was the playing of Mildred Wellerson, the most remarkable child musician. She played Goltermann's A minor concerto so perfectly and with such poise and feeling that it seemed one's eyes tricked you when you watched that little child and heard such singing tones coming from her cello. All who heard her realized that they were listening to a most remarkable musician.—*Borough News*, N. J., November 24, 1918.

Little Mildred Wellerson is the greatest genius of the cellists.—*Cornelius Van Vliet*, November 25, 1918.

It is difficult to say anything new about Mildred Wellerson, the eight year old cello virtuoso, who has been already acclaimed by discriminating musicians as the greatest phenomenon in the history of music. At this concert she played a romanza by Popper, a serenade by Victor Herbert, Goltermann's andante, and Patti's tarantelle. In the cantilenas of these solos her big and beautiful tone was charming. Her technique won the astonished admiration of the audience.—*The Humanitarian*, January 18, 1919.

(Continued on page 52)

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[Attention, anonymous letter writers, attention!!!]
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answer.]

ANOTHER AMERICAN WOMAN COMPOSER.

Since the list of American Women Composers was published some months ago, there have been many additional names brought to the notice of the compiler. Some of them were quite unknown to the world of music, but among them were well known names that should have at once occurred to the writer. One of these names is that of Mrs. Wedmore Jones. In her case the omission was the more surprising as for four years Mrs. Wedmore Jones represented the Musical Courier on the Pacific Coast, where she was well known. Mrs. Jones lives in California and devotes much of her time to composing. At the present time she has an important musical work on the eve of publication, due notice of which will appear in the Musical Courier. One of her songs which had recently been published is "Love o' You." Her compositions appear under the name of Abbie Gerrish-Jones.

TO COPYRIGHT MUSIC.

"I would greatly appreciate an answer to the following questions: I have several compositions which I would like to publish. Would you advise me to have them copyrighted or not before sending manuscripts to the publisher? If so, where must I write to have them copyrighted?"

You can trust all the first class publishers with MSS. and do not need to copyright them before submitting them for examination. In fact, to do so would show that you are not in the habit of dealing with publishers.

SCHOOL AT FONTAINEBLEAU.

"Would you kindly give me some information regarding the proposed summer school to be established in connection with the Conservatoire de Paris at Fontainebleau? Has a curriculum been issued yet? May I further trouble you for the address of the present secretary of the Conservatoire? There is considerable doubt in my mind regarding the proposed direction of the school at Fontainebleau since I am informed there is to be another at Versailles, with which several of the Conservatoire professors are to be associated, but whose credits may not entitle the pupils to compete for any prizes or scholarships which may later be offered. Can you enlighten me on the subject?"

You will find complete information regarding the school which is to be established at Fontainebleau next summer on Page 7 of the Musical Courier for September 18, 1919. As far as is known, this is the only official school at which credits will be granted entitling the pupil to compete for prizes and scholarships. The address of the secretary is simply: Secretary, National Conservatory of Music, Paris, France.

IS IT HERMA MENTH?

"Can you tell me if there is a singer in New York by the name of Kirma Menth?
You probably refer to a soprano by the name of Herma Menth, who sang a few times in New York four or five years ago, with little or no success. It is said that she paid a sum of money, as a managerial fee, to a firm of managers that has since gone out of business. The firm mismanaged her affairs, it is said, but at the concerts she did sing, it was considered that she did not make a very great success.

BAND LEADERS.

"Will you kindly inform me whether U. S. band leaders are still commissioned as during war?"
No, the band leaders are not commissioned at present. There is a bill before Congress to have this done, but as yet it has not passed.

AGAIN THE JULLIARD BEQUEST.

"Please send me the names and addresses of the directors or managers of the August D. Juilliard Foundation established this summer in New York City to aid worthy students in music in securing complete musical education."

You are referred for an answer about the Juilliard Bequest to the Information Department of the MUSICAL COURIER, December 11, 1919.

TO STUDY CONDUCTING.

"I am a lad of sixteen years of age and my reason for writing is to inquire whether there is any school in the city that teaches conducting, operatic preferably."

At the Institute of Musical Art, 120 Claremont Avenue, New York City, the well known conductor, Walter Damrosch, teaches the art of conducting.

MOVIE "CUE SHEETS."

"Is there any firm in New York that makes a specialty of preparing musical 'cue sheets' for moving pictures? I know that the big producing firms send out their own sheets for their important pictures, but I want to get cue sheets for some pictures for which the producing firms do not provide them."

The Bureau is informed that Belwin, Inc., 701 Seventh Avenue, New York, makes a specialty of providing just the sort of cue sheets which you wish.

"PRINCE IGOR."

"I ask your kind indulgence and cooperation. The Crescendo Club has in preparation Borodin's 'Prince Igor.' We have plenty of literary material in the library, but are in need of musical numbers, mostly contralto voice. Can you assist me by suggestions, or have you anything for our purpose?"

It is taken for granted that you have tried to obtain the music through the regular channels, that is, from G. Schirmer & Co., 3 East Forty-third St., New York City; Oliver Ditson Company, 150 Tremont St., Boston, Mass.; Luckhardt & Bender, 36 West Fortieth St., New York City; and Breitkopf & Hartel, Inc., 22 West Thirty-eighth St., New York City. It may be that none of the above firms have either single numbers or the vocal score, as at the present time Russian music is very scarce in this country, especially such things as "Igor," which is in little demand. If you fail to obtain any of the music through these channels, write to Lionel Mapleson, librarian of the Metropolitan Opera House, Broadway and Thirtieth St., New York City, and ask him if he has vocal scores of the work to rent.

PRIZES.

"Can you tell me whether any prizes have been offered lately for American compositions, preferably violin solos? I have a piece for violin and piano which I wish to submit to a future contest. Being located in the country I wondered if I had missed any announcements?"

At the present time the Information Department has no record of any prizes being offered for violin compositions. The only contests at the present time of which we know are:

1. The Berkshire Competition for 1920, offering a prize for a string quartet.
2. An anthem contest, the details of which can be found in the MUSICAL COURIER, issue of November 6, page 37. The prizes are being offered by the Lorenz Publishing Company.
3. A contest for an organ composition, which is offered by Eric Delamarter, assistant conductor of the Chicago Symphony Orchestra.

AMATEUR ORCHESTRA.

"Will you kindly inform me where I could join an amateur orchestra in New York for practice? I would be very thankful

to the MUSICAL COURIER Information Bureau if you could tell me. An amateur orchestra preferred."

You may be able to associate yourself with an amateur orchestra if you apply either to the Three Arts Club, 340 West 85th St. or to the Studio Club of New York, 35 East 62nd St. There are many students who are members of these clubs, some of them possibly also wishing to associate themselves with an orchestra.

ARE THESE TEACHERS LIVING?

"If any of the following teachers are living will you send me their present addresses? They are Trabadello, Canelli, Seghettini, Laborde, Criticos, d'Aubigne and Vannucini. You furnished me with similar information some time ago, and I am sorry to bother you again, but I am anxious to get a line on some of the best teachers."

The Marquis de Trabadello is teaching at 4 rue Marboeuf, Paris, France. Lloyd d'Aubigny teaches at 25 bis, rue de Brancas, Sevres-Paris, France. Vannucini died in 1911. Jean Criticos is at 2400 Ridge Road, Berkeley, California. Canelli is not known to the Information Department, nor do any of the musical dictionaries mention his name. The only Laborde mentioned died in 1794. None of the books of reference give the name of Seghettini.

TO FORM QUARTET.

"Am a high grade amateur pianist. I have for some time been trying to get acquainted with a violinist, cellist and flutist, for the purpose of forming a quartet, but thus far have not been successful in my quest. I love music dearly and I firmly believe there are many others similarly situated as myself, who would also like to become acquainted with devotees of music. I am soon to take a well furnished apartment in New York which is centrally located with a splendid music room, a beautiful view of the Hudson; in fact with ideal surroundings; and would be very grateful to you or your readers if you could suggest a method whereby congenial players, true lovers of music, may be gathered together for the purpose above outlined."

There are two clubs, the Three Arts Club, 340 West 85th street, and the Studio Club, 35 East 62nd street, New York City, where you might be brought in contact with other musicians desiring to work with you. If any of the readers of the MUSICAL COURIER care to avail themselves of the above request, will they please send name and address to the Information Bureau, who will forward the same to the above inquirer.

RUDOLF FRIML

"What information can you give me concerning Rudolf Friml?"

Rudolf Friml was born at Prague, Bohemia, Austria, December 7, 1884. He studied at the Conservatory of Music there, studying composition with Anton Dvorak. He came before the musical world first as a concert pianist and toured with Jan Kubelik. He has settled in New York and is well known as a composer of successful light operas, the first of which was "The Firefly."

TAVAN AND MARTEL.

"Will you kindly send me any information you have regarding Tavan and Martel. I am preparing some program notes for 'Le Cercle Gounod' for the popular concerts to be given in New Bedford, Mass., and shall be obliged to write to you from time to time for information."

The Information Bureau regrets being unable to obtain any information in regard to the persons mentioned in your inquiry. If any of the readers of the MUSICAL COURIER can furnish any data of service for program notes, will they kindly forward it to the Information Bureau.

JEAN GERARDY.

"What is Jean Gerardy's present address?"
Jean Gerardy's address is: Care Hart, 28 Wardour Street, London, England.

JOHN PHILIP SOUSA.

"Please give me some information concerning John Philip Sousa, when and where born, how long he was at the head of the Marine Band, when he organized his own band, how long he was in the service."

John Philip Sousa was born at Washington, D. C., on November 6, 1854. He first appeared in the musical world as a violin soloist at the age of eleven. He began conducting early and was head of the United States Marine Corps Band for twelve years, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized the famous Sousa's Band in 1892, which has made thirty-eight semi-annual tours, twelve transcontinental and five European tours. He has given more than ten thousand concerts and has appeared at every exposition of note, both in Europe and America, since 1893. When America went into war, Sousa immediately gave up his private interests and enlisted as a lieutenant in the navy and organized the famous band of the Great Lakes Naval Station which numbered at one time more than six hundred musicians.

WHAT IS AN APOLLONICON?

"Would you be kind enough to give me the following information? Is there such a musical instrument as the 'Apollonicon'? I read in a book the other day about someone playing on it, but had never heard of one before and cannot find anyone who knows about it. Will you tell me if it is really an instrument, and if so what it is and any facts that you know about it?"

There was such an instrument as the "Apollonicon," but it was taken to pieces in 1840, so it would seem that only one was ever made. It was as far back as 1817 when this unique instrument was finished by Flight and Robson of London. "It was a combined organ and orchestra, containing about 1900 pipes in forty-five stops, with five manuals played on by different performers, and kettledrums operated by a special mechanism, so that a full orchestral effect was obtainable; it was likewise provided with various barrels actuated by machinery for the automatic performance of several extended compositions." It was, as stated above, taken to pieces in 1840.

WANTS OPERATIC ENGAGEMENT.

"Will you be kind enough to tell me how to secure operatic engagements in, or near New York. I have a repertory of eighteen roles and have had an opportunity of going to the Metropolitan in small roles, but would like to get experience in some small company."

If you have had sufficient experience to bring you an offer to go to the Metropolitan in small roles, you certainly should know who the New York agents are who recruit the smaller companies about here. Get in touch with one of them.

ITALIA OPERA COMPANY.

"Could you give me any information about the Italia Grand Opera Company?"

The Italia Opera Company has played at the Thalia Theater in the Bowery, in this city, but not for lengthy periods.

POSITION WANTED.

"I read your answers concerning scholarships and the interest you take in these questions encouraged me to ask you for advice in regard to my own case. I have had a few months study with a New York teacher and a manager offered to take me, for a consideration, but what I need more than anything is a position where I can earn enough to take care of my needs. I expect to be in New York in a short time and in the meantime would appreciate any information or advice you can give me. I will be glad to call at your office."

When you come to New York if you will call at the office of the MUSICAL COURIER we will be glad to give you any information or advice possible. As you have had so much practical experience, it should not be difficult for you to obtain a position, but you have left that question rather late in the season for anything very desirable this year. Charlotte Babcock, Carnegie Hall, would be of service if you wish to obtain a position in a school. By placing yourself in communication with some of the agents in New York, you might hear of something that would suit you.

TSIANINA AND "SHANEWIS."

"Will you kindly tell me how to pronounce 'Tsianina' Redfeather; also Cadman's opera 'Shanewis,' which I think you said was pronounced Shan-é-wis."

Yes, that is the correct pronunciation of Shanewis. "Tsianina" is approximately "Zee-ah-nee-nah," with a slight T sound preceding the Z. Accent is upon "nee."

YOUNG PIANIST.

"I am a young man pianist twenty-one years of age. I have noticed in the MUSICAL COURIER the names of many students

and artists going to France to play and sing for soldiers. Can you tell me if one has to be an expert artist to offer his services? I have played at a large number of private recitals, etc., and have had the best of instruction. Due to the fact that I was turned down when I enlisted, I am very eager to do this. Tell me all about it."

During the war there were many artists going abroad to sing and play for the soldiers, but now that the "boys" are being brought home so rapidly, it would seem as if there might be a sufficient number of those who are giving their services at present in France, already over there. Through the Red Cross you might obtain information, but it has recently been announced that Red Cross activities are being directed, to a certain extent, to work in this country. Many of those who went abroad were artists of the highest position, men and women who had "careers" and musical reputations already established in this country, some of them with international reputations. It seems a little late in the day for new people to be sent over when it is hoped all the American soldiers will be at home very soon. Music in the camps here was much needed and supplied but there again the quick mustering out of the soldiers does away with the necessity of their being entertained. They are so glad to be home nothing else counts with them.

In New York city there are many clubs for both army and navy men, canteens, hostess houses, etc., where more or less entertaining is done. Much of the work, however, is done by volunteers; some of it is paid for, but very little in comparison with what is being done.

WHAT SHALL SHE DO?

"I am a reader of the MUSICAL COURIER and write to ask if thirty-six years of age is too old to train the voice. I have had self-training and possess a range of over two octaves from A below middle C to high C. I also have a clear high D flat. I sing from diaphragm as an opera singer once told me, and never feel any bad after effects so common to many singers. I can hold my breath, inflated and expirative, for sixty seconds with ease. Should I go to a master, or keep on at self-training? All my notes above F I sing covered. My registers are thoroughly blended and my voice is one range throughout."

What do you wish to accomplish with your voice? Do you intend becoming a public singer, or are you studying for your own pleasure? If you wish to make a public appearance, you should go to a master, for at your age there is no time to be lost before "arriving." It is not too late to train the voice at thirty-six, but then yours seems to be rather well trained if all that you write has been accomplished by your own study and exertions. If your object is to use your singing as a recreation, why not go on studying with yourself? You have reached a point where you ought to be able to advance rapidly. A teacher would probably find errors to correct, might suggest changing some things, and there is a certain style and "smoothness" that you may need to acquire. Experience in singing is also a great teacher, if the singer has a substantial foundation to work upon.

AMATEUR ORCHESTRA.

"Could you tell me where I may be able to join an amateur orchestra in New York City, in the capacity of cellist? I have had no experience playing in any organization before and therefore I realize that my musical knowledge is not complete without this essential."

If anyone wishes to communicate with the writer of the above inquiry, the name and address will be furnished by writing to the Information Bureau.

SONG WRITER WANTS ADVICE.

"After writing to Charles Isaacson and being referred to you by him, I am writing you asking how one goes to work to promote a song and get it before the public? About seven years ago I wrote a song, had it copyrighted, printed and sent it to a New York publisher. They never helped me at all. It made me quite discouraged so I let it drop, but after reading an article in the Pictorial Review by Mr. Isaacson I wrote to him; hence the starting of my letter. I have the full orchestration and will gladly send a copy with the orchestration. Our orchestra here at home has tried it out and pronounces it very good. I have another song ready to copyright, but have not felt like spending the money on it if it is going to be the same as my other."

The best way of placing a song is, of course, through some reliable music publishing house. You could sell it outright, or on some business basis of royalty. But you must remember that to make a song known requires a large amount of advertising, and that the song must possess merit for it to be a success. If you have noticed the advertisements for songs in the MUSICAL COURIER you must have been impressed with the amount of publicity given to songs that have made successes; that is, the extent to which they have been advertised even after the success was made. The names must be kept before the public constantly, for the number of songs composed is legion, the successes few in comparison. Just as a matter of fact it can be said that there have been so many songs sent in to John McTear that he has had to turn down requests that he would use such songs on his programs, the number yearly running into thousands, that he has been obliged to give out word of his inability to "try" so many.

Music publishers are always looking for a song that will make success for them and the composer. As your song is copyrighted,

why not get in communication with some of the leading publishers? You will find their names in the MUSICAL COURIER. Then you will have the opinion of experts as to the merit of what you have done. Or, if you wish to be your own business man, you can advertise it extensively and by bearing all the expense yourself, reap whatever profit there may be in it. If you once become known as a writer of good songs, you would then be able to dispose of whatever you wrote. However good a song is, it does not sell itself.

Musical Activities of Olive Nevin

Olive Nevin recently returned from two very interesting concerts, one in Chicago and the other in La Crosse, Wis. The former was an appearance before a large group of people who are interested in music and who are organizing to meet a very special need of musicians throughout the country. Cleveland Bohnet played Miss Nevin's accompaniments delightfully at this concert. The day after, in company with Helena Stone Torgerson, a harpist who started her career under the eye of Theodore Thomas, Miss Nevin joined Edna Gunnar Peterson, pianist, at La Crosse, and the three artists, with Mr. Morgan as accom-



Trinity Court Studio Photo

OLIVE NEVIN,

Soprano.

pianist, gave a splendid concert in the big theater there under the auspices of the Music Study Club. One of the most enjoyable features of the program was a group of Ethelbert Nevin's songs given by the soprano to Mrs. Torgerson's harp accompaniment. Just before this trip Miss Nevin sang to a huge audience at a concert given under Elk auspices in the City Auditorium in Huntington, W. Va.

After appearing as soloist in "The Messiah," the annual community affair always held in Sewickley, Miss Nevin made her first appearance in joint recital with Gordon Balch Nevin, the well known composer and organist, at Greensburg, Pa. Each of these musicians knows the work of the other, and they are both determined, if possible, to do some concertizing together. The combination of the relatives in concert should prove to be a popular one.

During January, Philadelphia is enjoying Miss Nevin's attention, for she has been booked as soloist by three of the prominent clubs there, and will also appear in recital with Mary Miller Mount in Lancaster before the Iris Club. From Philadelphia the soprano is to make a short tour along the coast through New York as far as Waterbury, Conn., in joint recital with Harold Milligan. This is another lately formed and highly interesting combination. Mr. Milligan, who has done so much in research work for the history of American music, has been persuaded to take to the lecture platform, and he has engaged Miss Nevin to be his interpreter. The first half of this program will be devoted to Mr. Milligan's "Pioneers of American Music," and the second half will consist of what Miss Nevin considers typical American songs—and she can be relied upon to bring joy and smiles to all her hearers.

Barlow Conducts Riverdale Choral

The Riverdale Choral Society held its Christmas concert on December 23, at the Riverdale Club House, Riverdale-on-the-Hudson. The Choral Society this year is under the direction of Howard Barlow and is doing some unusually good work. The program included numbers by Dickenson, Praetorius, Gevaert, Cornelius, Reger, Tschai-kowsky, Adam, Taylor, and Haydn, and three traditional English chorals in which the entire audience joined. The chorus wore academic gowns, open in front over evening clothes, and the processional (Adestis Fideles), and the recessional ("Oh! Little Town of Bethlehem") were very picturesque, each member carrying a long lighted candle through the dimly lighted club house. The large audience was very enthusiastic over the whole program, and rightly so, for under Mr. Barlow, the society is doing far better work than ever before. The soloists of the evening were Mrs. J. M. R. Lyeth and Mrs. W. G. Lynch, and J. M. R. Lyeth, violinist. Constance Piper and Mrs. F. B. Sutherland furnished effective accompaniments.

Marie Zandt's Opinion of "Ma Little Sunflower"

Frederick W. Vanderpool recently received the following clever note from Marie Sundelius Zandt, the soprano, in regard to his "Ma Little Sunflower": "I have sung your new song. It has 'Values' in it. It has a different style. And I know its merits will assure success."

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 OF THE MUSICAL COURIER**

This department, which has been in successful operation
 for the past year, will continue to furnish information on all
 subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier
 it is qualified to dispense information on all musical subjects,
 making the department of value.

The Musical Courier will not, however, consent to act as
 intermediary between artists, managers and organizations.
 It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 487 Fifth Avenue, New York, N. Y.

OPINIONS OF THE PRESS

(Continued from page 49)

Max Rosen Scores in Two Cities

Two cities where Max Rosen recently scored emphatic
 successes are Baltimore and Washington. Criticisms from
 both places follow:

Max Rosen is an interesting player with an unusually magnetic
 personality, whose performance is marked by a fine warmth of
 tone, a breadth of attack and, for so young an artist, a rather
 mature emotional appreciation. He plays, moreover, with a nice
 suggestion of sentiment and his rhythmic flair is always admirable.
 —Baltimore Sun, December 21, 1919.

Mr. Rosen is a brilliant violinist and plays with big, rich tones,
 smooth scales and excellent double stops and harmonics. The con-
 certo in B minor by Saint-Saëns was both beautifully and bril-
 liantly played, and in the lighter numbers he showed fineness and
 delicacy. His own romanza in E minor is a worthy composition,
 enhanced last evening by his own interpretation and technique.
 —Washington Post, Friday, December 19, 1919.

Max Rosen played yesterday afternoon at the Peabody Con-
 servatory before a large and enthusiastic audience. Impelling is
 the genius of the boy who has worked his way to fame by sheer
 merit, a genius that displays more than mere technical power,
 although he possesses the latter. His poetic temperament was de-
 cidedly noticeable yesterday in his rendition of Saint-Saëns' con-
 certo in B minor, especially in the close of the second movement,
 where the violin simulates the voice of a flute. His own com-
 position, romanza in E minor, given as one of the numbers on the
 program, is sufficient proof of his creative ability. It is well bal-
 anced and pleasing, and was well received by the discriminating
 audience. —Baltimore American, December 21, 1919.

Max Rosen is a most accomplished musician. Seldom is a violin-
 ist heard who brings forth such a volume from the instrument,
 nor one who seems so absolutely sure of himself. The warm recep-
 tion accorded this young artist was every bit due. —Washington Star,
 December 19, 1919.

Notwithstanding his youth, he is one of the foremost violinists
 of the day. Saint-Saëns' concerto in B minor was given in mas-
 terly fashion, displaying a most remarkable variety of tone color.
 —Washington Herald, December 19, 1919.

Frederick Gunster's Pittsburgh Recital

On Friday evening, January 9, the Art Society of
 Pittsburgh presented Frederick Gunster, the American
 tenor, in recital at Carnegie Music Hall. The follow-
 ing are condensed comments of the critics:

He is a singer of pleasing personality and with a voice of
 unusual sweetness. Was he a baritone with a high voice, or a
 tenor with a low one? The vocal teachers are still arguing about



FREDERICK GUNSTER.

it. Whatever the range might be, the quality was there. —Pitts-
 burgh Sun.

Mr. Gunster sang with intense feeling and a most unusual
 appreciation of the text. . . . "The Faltering Dusk," by A. Wal-
 ter Kraemer, conceived in a deeply poetical spirit, was rendered
 in perfection. Oley Speak's lightsome serenade called forth beau-
 tiful mezzo-voice tones. . . . American negro spirituals were done
 with resourceful mimicry. —Dispatch.

We had the better opportunity to become acquainted with the
 work of this refined and intelligent singer. Mr. Gunster has a
 voice of very pleasing quality, produced easily and under very
 good control. His diction is uncommonly good, as one would
 expect who comprehends his text so well. . . . He sang with deli-
 cate skill. . . . Mr. Gunster showed a full and sympathetic under-
 standing of their (negro spirituals) melodic value, their bright
 rhythm and their humor. Two of them consequently had to be
 repeated. —Gazette-Times.

Gave a variety of compositions which displayed his fine tenor
 voice to great advantage. —Chronicle-Telegraph.

With an unusually varied program, Frederick Gunster, tenor,
 sang his way into the delighted appreciation of a large audience. —
 Press.

Another Boston Triumph for Bonnet

Joseph Bonnet won the plaudits of press and public
 at his return engagement of two appearances as solo-
 ist with the Boston Symphony Orchestra in Symphony
 Hall, Boston. Mr. Bonnet again revealed his extraor-
 dinary artistry and musicianship and was recalled many
 times by audiences which more than taxed the capacity
 of the house.

After his engagement as soloist with the New Sym-
 phony Orchestra in the Great Hall of the College of
 the City of New York and a solo appearance with the
 Schola Cantorum in Carnegie Hall, Mr. Bonnet left for
 his second Western tour this season, which is booked
 solid.

Following are the notices which the organist re-
 ceived after his Boston recital:

He captivated his audience by his fine artistry. —Boston Trav-
 eler.

Bonnet played with musicianly authority, arousing great enthu-
 siasm by his performance. He was recalled fully a half dozen
 times. —Boston Post.

Then ensued what to many a hearer was the event of the day.
 Once more an organist was soloist at the symphony concerts, and

an organist of no less proved quality and deserved reputation than
 Mr. Bonnet. Intense silence while he played, loud applause when he
 had ended, once more attended the public interest and the public
 favor. Many a listener heard for the first time the pure voice of
 the organ, unalloyed, unclouded, unforced, sensuously beautiful
 upon the ear and spiritually beautiful upon the imagination.

The orchestra wrought its contrasts; the organist wove and col-
 ored his patterns; now and again they joined their voices; while
 once to him alone fell the measures leading into the finale wherein
 Handel's gentle exaltation rises highest. Seldom has the pure
 voice of music in spirit and in truth been so lifted in Symphony
 Hall as it was in this organ concerto of yesterday. —Boston Even-
 ing Transcript.

Mr. Bonnet's playing was ideal, clean, delicate and poised, always
 regal of the ensemble. Judging from the many recalls, he
 must have provided as much pleasure as many a pianist and singer.
 —Boston Herald.

The concerto for the organ was a delight from beginning to
 end—that is, as played by Mr. Bonnet, who gave the needed
 grace and charm to its flowing eighteenth century phrases. His
 registration alone many happy effects, and he displayed through-
 out the work the quality of taste and refinement for which he
 is so justly renowned. —Christian Science Monitor.

Conductor Tandler's Unique Innovation

What American city received a finer and more appre-
 ciated Christmas present than Los Angeles, which was
 given its first outdoor symphony concert at that time, a
 winter event unique in the history of any symphonic
 organization in the United States? The concert was the gift
 of Conductor Adolf Tandler and his symphonic forces
 to the city, and judging by the throngs which attended the
 event, the applause which followed each number, and the
 reports which appeared in the dailies the next day, it was
 one which was duly appreciated. Here is what two of the
 Los Angeles papers said in part:

"Such sweet compulsion doth in music lie" that even the weather
 obeyed the behest of Orpheus yesterday and a California day rarer
 than any vaunted day in June permitted vast crowds to assemble
 and enjoy the most notable out of door concert Los Angeles has
 ever known. . . .

The golden tongue of melody was audible for blocks around the
 vast area of Exposition Park, where under the direction of Adolf
 Tandler the Los Angeles Symphony Orchestra played its first open
 air concert of the season, a free gift to the people of the city.

Over the great audience the opening number, Handel's largo, cast
 its spell of harmony. The soft chords, the velvety legato and
 the ascending spiritual message brought home to every listener
 the purport of the day. For the conclusion of the program Mr.
 Tandler led his players through gayer motifs into the joy and hap-
 piness which reign in the world after its years of grim suffering. . . .

The spirited strains of Victor Herbert's "American Fantasia" and
 "The Star Spangled Banner" completed the program, in which the
 possibilities of the symphonic orchestra for out of door purposes
 were beautifully exemplified. The soaring strings, trumpet calls, the
 ponderous basses and colorful qualities of woodwinds all found
 fitting setting. . . . and the audience thousands strong was loath
 to leave such a pleasurable entertainment. —Los Angeles Examiner.

The works chosen for presentation were inherently of the spirit
 of Christmas. Handel's "Largo" was beautifully played as the
 opening number; folksongs and Christmas carols were rendered in
 well orchestrated form, and the final number was Victor Herbert's
 "American Fantasia."

It was amazing to observe the perfect quiet which the vast audience
 maintained throughout the performance. —Los Angeles Times.

Blochs Praised by New York Critics

Mr. and Mrs. Alexander Bloch, the two artists who gave
 a highly successful sonata recital in the Sixty-third Street
 Music Hall, New York, on Wednesday evening, January
 7, received the accompanying flattering comments from
 the press the following day:

Mr. and Mrs. Alexander Bloch, violinist and pianist, gave the
 first of their two sonata recitals to a considerable audience and
 with definite artistic success. Mozart's B flat major, Magnard's G
 major (first time here) and Brahms' D minor were the sonatas
 chosen, and they proved to be beautifully suited to the two artists
 and extremely satisfactory to the audience as played by the two
 artists. —New York Morning Telegraph.

Well remembered and gratefully, for their series of Beethoven son-
 ata recitals of a past season, Mr. and Mrs. Alexander Bloch under-
 took a new and more miscellaneous series in the Sixty-third Street
 Music Hall last night. Mozart began their program, Brahms ended
 it; in the center was a sonata, played for the first time in New

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York, which was the work of the tragic Alberic Magnard, who was killed in 1914 while defending his Oise house against the Germans. . . . An audience of size and interest listened with all evidence of satisfaction and pleasure to the balanced devotion of their interpretations. Delicacy of phrasing—and never is delicacy more possible than when the violin and piano conspire—seemed at times to be thwarted by the partiality of the new hall's acoustics. But that is more a theme for architects and masons.—Evening Sun.

Mr. and Mrs. Alexander Bloch, violinist and pianist, played to a small audience, which, however, included one of Mr. Bloch's masters, Leopold Auer. The piece de resistance was Magnard's sonata in G major, op. 13, which was played between Mozart's sonata in B flat major and Brahms' sonata in D minor, op. 108. The Blochs are a gifted pair, musically well matched. Their playing gives both pleasure and satisfaction.—New York Tribune.

Aeolienne Trio a Welcomed New Organization

Accompanying are some of the press notices received by the New Aeolienne Trio after its first appearance in concert in Chicago on November 9:

The Trio Aeolienne justified its harmonious name at the Studenbaker Theatre yesterday afternoon. They gave a performance that was marked by excellent balance and a complete understanding of their combined musical message. For his solo group Steindel proved himself to be in excellent form.—Herald-Examiner.

Musicianship, technical skill and good taste characterize all that is done, and the new organization is a welcome addition to our music circles.—Tribune.

A new trio was born in our musical midst yesterday. I heard the Tschakowsky trio in A minor, op. 50, played with the finish that bespeaks consummate art. In every requirement of ensemble playing they are quite ready to take rank among the best musical organizations of their kind. Attacks, ensemble and all the finer details of shading and blending of tone, as well as rhythmic accuracy, mark them master artists. Their success was complete and recalls were frequent. The trio contains one star, M. Boguslawski. Until now I have always called him the talented young pianist, but after yesterday I am tempted to change it to the great young pianist.—Herman Devries, in the Chicago American.

The three musicians were heard in Tschakowsky's A minor trio with one more movement added than was credited on the program. From the point of view of the performance, there was always a firm, energetic, vital tone and an unusual ability in the matter of each player regarding the rights of the other two as well as his own. The three were able to play with all the stops drawn out without creating any effect of strain, and to lower down to a whisper of tone without any effect of weakness. It was ensemble playing of the first order.—Journal.

The trio was heard in the Tschakowsky trio in A minor, op. 50, one of the most melodious compositions written for this combination, and in this selection showed their unity of musical interpretation, their artistic conception of the score, their advanced ideas as regards the editing of the score—it was blue penciled quite judiciously and cleverly—and their proficient technical abilities. As to tone coloring and phrasing and also as to mechanical rendition it was a performance of excellence.—News.

De Mette a Valuable San Carlo Asset

Stella De Mette, who is at present touring the country as a very valuable member of the San Carlo Opera Company, is everywhere being made the recipient of well earned and enthusiastic praise from those who witness her impersonations. Here is what Rochester, N. Y., and Winnipeg, Canada, have to say:

Stella De Mette has been seen in the leading role several times before, but yesterday exceeded all past performances in the character of the vacillating Spanish cigarette maker, whose loves finally lead to her death. A finely balanced portrayal was given and the whimsical attractiveness of her singing in the first act determined that Miss De Mette is a singer of many moods but who can be depended upon. The dramatic necessities later brought out the richer qualities of voice, also the admiration and enthusiasm of the house.—Rochester Post-Express.

Stella De Mette, in the role of Carmen, gave a splendid interpretation of the reckless gypsy girl, and her full toned notes were excellently suited to the part. From the moment she came on the stage she was a vibrant, pulsating pivot around which revolved the gay life of the opera.

Dramatically as well as vocally Miss De Mette had an excellent conception of the role, and she by no means relied on her vocal equipment to carry her through the taxing scores.—Winnipeg Telegram.

Miss De Mette, as Amneris, also distinguished herself, her part giving an opportunity to show the range and flexibility of her voice. Her acting was dignified and adequate.—Winnipeg Evening Tribune.

Amneris, too, is certainly Miss De Mette's best role, completely overshadowing her fine Carmen. Verdi's score gives her better opportunities of displaying the size, range and flexibility of her voice, and she lost none of them. Her dramatic impersonation of the Egyptian princess was also thoroughly dignified and convincing.—Winnipeg Free Press.

Althouse "a Consummate Artist"

The above quotation was taken from the Daily Oklahoman of November 5, which carried the following enthusiastic comment of Paul Althouse's appearance in Oklahoma City the day previous:

Paul Althouse is a consummate artist and a gracious one. From his singing of the aria "Celeste Aida," in which he reached the sublime heights of art, to the laugh provoking encore, every note was pure and true and beautiful in quality. The songs chosen were tuneful as well as beautiful. Incidentally they showed the wide range of his voice, its exquisite refinement, beauty and power.

The Daily News published this:

High School auditorium was packed Monday evening, the cause being Paul Althouse, American tenor. From the singing of the first note, Althouse had ingratiated himself into the favor of his audience. He is truly an artist. Besides possessing a rich, full voice of wide range, he is endowed with great dramatic ability, and his enunciation was almost perfect. "Do Not Go, My Love," by Hageman, was one of his most pleasing numbers and one in which he held his hearers spellbound.

Of his appearance on November 6 in Shawnee, Okla., the Daily News of that city said:

His enunciation was wonderful and his interpretative powers were marvelous. The house was filled with one of the most responsive and appreciative audiences that have ever attended a musical entertainment in Shawnee.

Chicago Calls Tarasova a Personality

Tarasova, the Russian singer, whose New York appearances have attracted overflowing audiences, sang for the first time in Chicago several weeks ago, winning enthusiastic encomiums from the press. One of the best written was that of W. L. Hubbard, who said, in part, in the Chicago Tribune:

She proved to be first and foremost a personality. She had that indefinable, indispensable attribute which men and women, especially those on the stage or platform, must have in order to hold and sway their fellow humans. No one can tell wherein this power lies, no one can tell what it is. It is, or it is not, and the person without it is destined to failure or only moderate success, while the one who does have it is likely to attain his aims. Mme. Tarasova has personality and she interests, holds and grips her hearers, this even when she is singing in Russian, which the

majority of her auditors do not understand. How clear, potent and vital her art and skill are was demonstrated in the French and English numbers she gave. She handled the text with a skill which extracted from every word its fullest significance and yet did not impress as being exaggerated. She "paints the picture" just as her French prototype, Yvette Guilbert, and while her art possesses something that in a way seems broader and heavier than is that of the eminent Gallic artist (the difference is probably the racial difference between the Russian and the French), yet her vivifying of the text is none the less exact, clear and potent. . . . Mme. Tarasova's voice is a deep mezzo, peculiarly Russian in its timbre, and yet a voice which soon exerts appeal. So keen and bright is the intelligence and so sincere the emotional and dramatic feel back of the interpretation, however, that it would not matter whether the artist had a voice or not. She would sway and hold her hearers just the same.

Flatbush Morning Choral Concert

The second private concert of the Flatbush Morning Choral, Herbert Stabely Sammond, director, was given January 9, at the Brooklyn Academy of Music. The chorus of thirty ladies was assisted by Royal Dadmun, baritone, and Cyril Towbin, violinist, in a varied program.

From the rough-and-ready song leader of doughboys to the director of a select chorus of Flatbush society ladies would seem a far cry. It speaks volumes for Mr. Sammond's versatility and musicianship, acquired doubtless during his long experience as an organist and choirmaster. At times during the evening one wished for more resonance from the altos, although there was often perfect balance between the parts. There was no inclination to deviate from the pitch, and the listeners found much delight in the sopranos, whose high notes were taken with ease. The peculiar difficulties mastered and subtle effects obtained in the singing of the Grainger work, "Christmas Day in the Morning," formed no small achievement, and the audience demanded a repetition of this a capella number. The high artistic standard of the society was very evident, and at the close of the concert Mr. Sammond was the recipient of warm congratulations from music lovers.

Mr. Dadmun's solos were so varied in style that there was something to suit all tastes. His excellent method and careful diction won him much applause, to which he responded with encores. Mr. Towbin's violin work displayed real virtuosity. A classic repose would, however, be more artistic. His Saint-Saëns and Novacek numbers were very brilliantly played, while the Kreisler numbers made one reflect that the famous artist is greater as a virtuoso than as a composer.

Singers' Club of New York

There was not an empty seat to be seen at Aeolian Hall, when the Singers' Club of New York gave the first private concert of its seventeenth season on Thursday evening, January 15. G. Warring Stebbins conducted the fifty-six singers in the giving of a program containing a variety of enjoyable numbers. Among them were "Autumn," Richard Trunk; "Absent," Metcalf-Synes; "Hunting Song of the Secanee Pack," Frank Damrosch; "The Vessel's Farewell," Humperdinck; "The Redman's Death Chant," Paul Bliss; "Ma Little Sunflower," Frederick W. Vanderpool (solo by Earl Tucker); "Promis', Lan'," Burleigh; "Bright Star of Morn, Arise!" by the conductor; "The Lotus Flower," Schumann; "The Brownies," Leoni-Stebbins, closing with an arrangement of Handel's "Largo" (solo by Mr. Gally), for which Cornelius Van Rees, Jr., assisted at the organ. Ralph L. Grosvenor furnished the piano accompaniments for the choral numbers which were not given a capella.

Particular mention must be made of the Vanderpool composition, "Ma Little Sunflower," for it is an extremely melodious work and was so well sung that the audience at once demanded a repetition. Mr. Vanderpool is a member of the club and was called upon to bow acknowledgment of the enthusiastic applause. Director Stebbins' arrangement of "The Brownies" was also repeated.

James Stanley, bass, and Ralph L. Grosvenor, tenor, both club members, were the soloists. Mr. Stanley offered two groups of numbers and Mr. Grosvenor was heard in four songs, one being his own composition, "Ye, Who Have Faith," the words of which were found on the body of an unknown Australian soldier, after the Battle of Lille. J. Warren Erb played Mr. Grosvenor's accompaniments.

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REVIEWS AND NEW MUSIC

(Continued from page 6.)

He is one of the greatest and most experienced concert-masters in the world, having sat at the first desk for sixteen years in the Philharmonic Orchestra of Berlin and for eight years in the Boston Symphony. He is a master of his instrument and an ensemble player and teacher of large experience. The book certainly would have been enhanced through including these three, but as it stands it is a work of great value.

DO THE GREAT VIOLINISTS OF TODAY MEASURE UP TO THOSE OF THE PAST?

The general standard of playing has enormously advanced during the last thirty years; there are a hundred fine performers now to one a generation ago. But has the standard of the elite increased? Do the greatest virtuosos now before the public equal men like Ernst, Vieuxtemps, Spohr and Paganini? My own opinion is that they fall far short of the standards set up by those giants, and my judgment is based on conversations with musical cognoscenti who had heard them all. I once had a talk with Joachim on the subject. He told me that none of the latter day players equaled Ernst, whom he had heard many times. He said that artist, like Ysaie, Thomson, Kreisler, Burmeister, Halir and Kubelik were not equal in tone, technique, temperament and general musical ability to Vieuxtemps or Wieniawski, and that Ernst was far greater than either of these two. I met two persons in Germany, both nearly ninety years old, but with undimmed faculties, who had heard Paganini and also Ernst and Spohr. Both declared that Paganini was unapproachable, and that Ernst, wonderful though he was, could not be compared with him. So here we have through personal testimony a steady crescendo right back to Paganini. Countless written accounts of his playing by illustrious contemporaries confirm what these two people told me. Paganini was unique. Read Vieuxtemps' description of his playing!

August Wilhelmj had by far the most voluminous tone I ever heard drawn from a violin, but several people who had heard Spohr assured me that his tone was much bigger than Wilhelmj's. Spohr, undoubtedly, drew the most majestic tone ever produced on the instrument. It was a special gift with him just as it was with Wilhelmj, but Spohr had it in a greater degree. Spohr also had a marvelous staccato—over which Mendelssohn raved—and a wonderful trill. Let not the younger players now reaping plaudits and gold, think that they are the equals of these great men of the past. They are not. No living violinists have the combination of gifts the others had. Take, for instance, musical inspiration in the creative sense. What would be the following of a violinist who could today compose works that would stand—in the modern sense of the word—for what the compositions of Spohr, Paganini, Ernst, Vieuxtemps and Wieniawski stood for in their day! Yet not even one of those five great men reached absolute perfection in an all-round sense—they all had their shortcomings.

I do not believe the highest possibilities have yet been reached. Why would it not be possible for one violinist to come forth possessing a combination of all of the best attributes of those five great artists? He would, indeed, be a super violinist. Ysaie says the next twenty-five years will witness great developments in the art of violin playing in America. Let us hope this period will produce a super violinist—a violinist who could justly lay claim to having attained in the highest sense of the word "Violin Mastery."

MUSIC

Carl Fischer, New York, Boston, Chicago

VIOLIN.

"Chanson d'Amour" and "In a Chinese Temple," Op. 3, Nos. 1 and 2, Two Pieces for Violin Solo, with Piano Accompaniment, by Georges Clerbois

These are two character sketches by a composer as yet little known but who deserves notice, for he has something to say, knows how to say it and will interest a large section of the violin playing world. "Chanson d'Amour" (love song) begins with tenderness, slowly, in G major, soaring to high tones, expressive throughout, with a genuinely inspired middle section in the relative minor ("Tristan and Isolde"), in agitated tempo, then going to E flat major, with climax, and returning to the first melody, dying away with slow seriousness, as all love affairs are very apt to do. "In a Chinese Temple" has the strange dissonances and harmonies one associates with Chinese music, with fifths in the base of the piano accompaniment, and, following this slow beginning, the music proceeds in livelier tempo. There follows a jerky kind of transition, then repetition of the main melody, this time in double notes, ending with the violin playing the key tone, the piano with the tonic chord and seventh added. Every detail of bowing, fingering and expression is marked, in both pieces, and as neither is of great difficulty, there should be demand for these unusually effective works.

"Forsaken," Concert Transcription for Violin and Piano Accompaniment of the Well Known Corinthian melody, "Verlassen," by Felix Winteritz

This lovely melody, frequently heard as sung by male choruses, also in an arrangement for mixed voices, church use ("The Lord Is My Shepherd"), is set for violin solo, beginning on the low strings, in single tones. After the first ten measures the melody is repeated in double notes, to a triplet accompaniment, closing with a simple coda in sixteenth notes, and dying away on a high F. Dedicated to Franz Kneisel.

"A Prayer," for Violin and Piano, by Henry Hadley

This is an uncommon composition, of lofty spirit, dedicated, by permission (printed in facsimile on the title page) to the King of the Belgians, whose picture also appears on the front. It is fine music, worthy of the well known American composer, conductor and broad musician. It begins with religious chords in the upper keys, and continues in lyric song vein. Then the melody repeats an octave higher, and the customary coda ensues, with an ending on a high G sharp, pianissimo. Illustrating the music there is printed a poem of three stanzas by Pauline Aronitz MacArthur, beginning:

"Swift as an Eagle in its flight,
Ruling his realm through heaven born might,
Hero and King on bended knee,
Praying that God his land keep free. . . ."

It is provided with fingering, phrasing, etc.

"Serenade du Tsigane" (Gypsy Serenade), for Violin, with Piano Accompaniment, by Charles Robert Valdez

A character piece consisting of a slow movement in D, in 9-8 time (later 3-4 time), not of gypsy character, however, graceful and

pretty. It is followed by an energetic movement in relative minor, with syncopation, decidedly gypsy-like (really Hungarian in character), with the characteristic close of the phrase. This fast movement goes into the original 9-8 movement, played on the E string, to an accompaniment of harp-like sextilets, ending softly with harmonics for violin. Fingering, absolutely correct. Dedicated to Fritz Kreisler.

SONGS.

"When I Go Away From You," Song, with Violin or Cello Obligato, Words by Amy Lowell, in Two Keys, for Medium or Low Voice, by Henry Hadley

This is a high class love song, beginning:

"When I go away from you the world beats dead,
Like a slackened drum.
I call out for you against the jutting stars,
And about into the ridges of the wind. . . ."

It is full of temperamental movement, varied in tempo, the violin or cello playing important part. Dedication says "For Aline," who is doubtless the subject in the composer's thoughts, as expressed in text and music. Lucky Aline, to have such devotion!

"Winds o' March," Song, by Homer N. Bartlett

Gilmore Scott provided composer Bartlett with the necessary poem for a highly descriptive song; it might almost be called an aria, descriptive of the March wind in action, with dramatic piano accompaniment, and a running figure, easy to play. A dramatic soprano is needed for this song, the range of which is from the low E to high G (high B optional). It is full of movement and variety, dedicated to Mme. Buckhout.

"In Flanders Fields," Song, by Josef Hofmann

Collaboration of two celebrated men, Lieut. Col. John D. McCrae (the poet) and Hofmann (the composer), has brought forth a work of solemn minor mood and symphonic breadth. It is marked "con moto," with an easy piano part, in which the pedaling is indicated, and the breath spots for voice are duly noted. The poem is fairly well known; suffice to say, the music follows the words throughout with great fidelity.

"Though poppies blow in Flanders fields,
We shall not sleep."

Range from low D sharp to high C.

"Go Thy Way, Forgetting," Song, with Piano, Words by Isabel Buckingham, Music by Simon Bucharoff

The composer of this song is either a genius or a fool. Wandering, unrelated keys and harmonies, in which the signature sharps are needless, the piano ending in G sharp major, the voice with an A flat. So far is estimate No. 1 of this work. Proceeding, estimate No. 2: This song, full of variety, is an echo of the modern spirit, as expressed first by Strauss, then Debussy, now Ornstein and the brethren of the "independent" movement in music, in which keys need not necessarily bear any relation to each other, just as man and wife do not, as a matter of fact. There is no fixed tonality, but constant, free phrases, with diminished chords, augmented chords, seven tonalities in twelve measures. Double FFs and double PP's appear, and there is stress and strain and temperamental outburst gathered in the five pages sufficient for a dramatic aria.

But better buy the song and settle for yourself wot's wot! Dedicated to John O'Sullivan. Range from low E to high A.

PIANO PIECES.

"Irish Idyl" and "Valse Gracieuse," Op. 41, for Piano, by Camille Zeckwer

"Irish Idyl" is genuine Irish, with the lilt of Irish song in it, idealized of course, but pronounced, significant harmonies; a short, snappy little piece of two pages. "Valse gracieuse" has considerable variety, freedom of keys, graceful as its name demands it should be, with the fingering and pedal marked. Both are about grade three.

"Ballet of the Flowers," Suite for Piano, Op. 92, by Henry Hadley

Songs, violin pieces, piano pieces are coming from this prolific composer in abundance, and with reference to this suite, the idea will not dawn that the music would sound much better for orchestra, of which this composer is such a master. There are a dozen little pieces embraced within the suite, with the sub-captions, "Red Rose,"

(Continued on page 55.)

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PACIFIC SLOPE

(Continued from page 43.)

sult. The beautiful Godard aria, "Le Tasse," is so rarely used and was so splendidly given that the singer deserves grateful acknowledgment. Mme. Stanley was generous with her encores, which were demanded after every appearance.

Her singing with the next pair of Philharmonic concerts, when she will give the "Louise" aria and the dramatic recitative and aria from "L'Enfant Prodigue," will be eagerly anticipated.

RUTH HUTCHINSON WITH SAINT-SAËNS QUINTET.

Ruth Hutchinson, a young soprano who is rapidly making her way to the front, sang at the Saint-Saëns Quintet concert on Monday evening, her selections being "Depuis le Jour," from "Louise," and a group of songs comprising "The Cry of Waters," Campbell-Tipton; berceuse, Chauré, and "Wind and Lyre," Rogers. Miss Hutchinson is receiving a number of important engagements and has an extended tour in prospect.

Emma Porter Makinson, who is Miss Hutchinson's only teacher, is herself appearing in concert with Charles Wakefield Cadman in a program of his songs.

NOTES.

Mr. and Mrs. Thilo Becker, well known pianist and violinist, announce a series of three recitals, and an admiring public awaits with pleasurable anticipation the reappearance of these fine artists, who are too seldom heard.

Carl Preston, a pupil of Axel Simonsen, gave a program at Redlands recently. Mr. Simonsen has a number of cello pupils who are making successful public appearances.

Mr. and Mrs. Abbey De Aviret entertained a company of Long Beach musicians at their home in honor of Helen Brown Reed, the popular soprano.

Walter F. Skeele has been re-elected president of the Musicians' Club.

Announcement has been made of the engagement of Louise Nixon Hill to Edward A. Geissler. Miss Hill is one of the most beloved of the Los Angeles singers. Mr. Geissler, who is vice-president and manager of the George J. Birkel Company, is being warmly congratulated upon his good fortune.

PORTLAND ORATORIO SOCIETY
AND NIELSEN IN CONCERT

Lazzari a Prime Favorite

Portland, Ore., January 10, 1920.—Alice Nielsen, soprano, and the Portland Oratorio Society, Joseph A. Finley, director, collaborated in giving a joint concert in the Public Auditorium on January 3. Needless to say, Miss Nielsen's program was well chosen and her triumph was instantaneous. James Griselle, her accompanist, furnished excellent support at the piano. The Portland Oratorio Society, of 150 voices, was heard in selections from "The Messiah," Handel. The organization showed proficiency and great improvement, reflecting credit upon its able director. Commendation is due Goldie Peterson, soprano; Mary Adel Vann, contralto; J. McMillan Muir, tenor; John Claire Monteith, baritone; Dana Livesay, piano accompanist, and Edgar E. Coursen, organist, who assisted the society. A fine orchestra also assisted. The large audience was very enthusiastic. Miss Nielsen's tour of fifteen concerts in the Western States and Canada is under the exclusive management of the Western Musical Bureau, of Portland, Laurence A. Lambert, manager.

LAZZARI A PRIME FAVORITE.

Carolina Lazzari, contralto, scored brilliantly at her recital, January 7. She was compelled to sing seven extra numbers, and the large audience was loath even then to let her go. The recital, which took place in the Heilig Theater, was managed by Steers & Coman, who announce Jascha Heifetz, violinist, in recital January 28.

NOTES.

John Russon, representing John Hand, the American tenor, paid this office a pleasant visit this week.

J. R. O.

"Big Brown Bear" a Favorite with Fitzu

Anna Fitzu is another artist who is singing Manzuca's "Big Brown Bear" at most of her concerts. A short time ago she was to have rendered this very effective little piece in Bridgeport, Conn., but forgot to bring the music with her. In order not to disappoint her audience, the soprano telegraphed to New York to send a copy of the song by a special messenger.

Werrenrath a Hustler

Reinald Werrenrath broke the record for speed a few weeks ago by going to Chicago, singing at one of the

Kinsolving Morning Musicales at the Blackstone Hotel, and returning to New York all within forty-three hours. The baritone and his accompanist, Harry Spier, left the Grand Central Station on Monday afternoon, December 20, at 2:45, on the Twentieth Century, arriving in Chicago, Union Station, twenty hours later, at 9:45 a. m., Tuesday. The concert took place at 12 o'clock, and then Mr. Werrenrath left the windy city the same day on the 12:40 train. In spite of the rush, according to the Chicago critics and Mrs. Kinsolving, the baritone never sang better than he did on December 30.

A Few of Hazel Moore's Dates

One of the holiday appearances of Hazel Moore was at the Oberlin Musical Club of New York City on Monday evening, December 15, when the young artist gave in her usual finished style two groups of songs which included numbers by Rossini, Giordani, Paradies, Handel, MacDowell, Hageman, Fourdrain, Massenet and Staub. On January 26 the coloratura soprano appears in Council Bluffs, Ia., with Arthur Middleton, baritone, and February 17 she gives a concert in Galesburg, Ill., when she will be assisted by Lyle Barber, pianist. On March 21 and 22 Miss Moore will be the soloist in Davenport, Ia., with the Tri-City Orchestra.

Grainger with Philharmonic

Percy Grainger will be soloist with the Philharmonic Society of New York, Josef Stransky, conductor, at Carnegie Hall, tonight, January 29, and tomorrow afternoon, January 30, playing Liszt's "Hungarian" fantasia tonight (Thursday) and Tchaikowsky's B flat minor concerto on Friday. Mr. Grainger will also conduct at both concerts his orchestral work "The Warriors," the first performance of which was at the Norfolk (Conn.) Festival in June, 1917, under the direction of the composer, and the second presentation was by the Chicago Symphony Orchestra, Frederick Stock, conductor, on December 26 and 27.

Gabrilowitsch Success Due Partly to System

The demand for Gabrilowitsch in an all-Chopin program is perennial, so for his second recital in Aeolian Hall, Saturday afternoon, January 24, Mr. Gabrilowitsch presented a program made up entirely of works by that composer.

It is a growing wonder to those who know Gabrilowitsch as to how he finds the time to conduct an orchestra with its attendant rehearsals, prepare his programs and fill his own concert engagements, and come up at the end of the season fresh and smiling. "System," he will tell you. "Have an hour for everything, and everything in its hour, and the day will take care of itself."

REVIEWS AND NEW MUSIC

(Continued from page 54.)

"Marguerites," "Jasmine," "Heather," "Violets," "Lily of the Valley," "Daffodils," "Gardenia," "Mignonette," "Bachelor Buttons," "Hollyhocks" and "Poppies." Each little piece has its definite character, such as grace (Roses), playfulness (Marguerites), beauty of harmony (Jasmine), delicacy and quaintness (Heather), complex harmony (Lily), gavotte, minuet, polacca. Finally, No. 12 is a real Viennese waltz, such as Lehar or Millocker would write. Elegance and distinguishing grace are present in this waltz, with a dreamy, sweet, slow middle section. Quotations from poems by Brown, Burns, Meredith, Herrick, Tabb, Wadsworth, Moore, Thompson and others are printed above each piece.

Finger Strengthening Exercises for Violin, by Alexander Bloch

These sixteen pages of concentrated material will serve as diagnosis of existing undevelopment of any finger, and the many muscles which may be taught to control it for violin playing. Also the cure is here if only the student will mark well the author's warning, when he says: "Do not overtax or strain the hand, but rest and relax frequently." The warning is the more needful, since some of the exercises are extreme and would better be labeled "poison," like various other useful but dangerous tonics. Finally, the good student who will carefully go through a page or two of the exercises each day will improve his eye and ear for unusual tone combinations, with the resultant good effect on his sight reading.

Burnett's Detroit Course Better Than Ever

That W. H. C. Burnett is largely responsible for making this season the best ever for Detroit music lovers is plainly evidenced in the list of splendid artists which he is presenting there in the Central Concert Course held at the Arcadia Auditorium. For instance, yesterday, January 28, Enrico Caruso gave a recital, assisted by Mary Kent, contralto, and Ruth Ray, violinist. February 3 brings Louis Graveure and Namara, while on February 17 Mischa Elman and Eugene Ysaye appear in joint recital. Luisa Tetrazzini, with assisting artists, is the scheduled attraction for February 26.

Special interest centered in the appearance yesterday of Mary Kent with Caruso, for she formerly attended the Central High School in Detroit under the name of Marie Von Essen. This young singer already has won no little honor in recital in New York and also on tour with the Scotti Grand Opera Company.

Norman Arnold Featuring "Nobody Knew"

Norman Arnold has been very busy singing at various concerts, including a joint recital with Rosalie Miller at the Brooklyn Institute of Arts and Sciences. On all of his programs Mr. Arnold is using the new Frederick W. Vanderpool song, "Nobody Knew," which is dedicated to him. Also Arthur A. Penn's "Smilin' Through" he has found to be a grateful addition to his repertory.

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Anna Craig Bates, 732 Pierce Building, St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.

Louisville, Ky., June; Toledo, Ohio, July.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8; Memphis, Tenn., June 21.

Mrs. Jean Warren Carrick, 927 East Madison Street, Portland, Ore. Portland, April 15; August 15.

N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Kidd-Key College, June 15.

Jeanette Curry Fuller, 30 Ewing Crescent, Buffalo, N. Y.

Buffalo, July 1.

Cara M. Garrett, Bay City, Texas.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Richmond, June.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud E. Littlefield, 204 So. Olympia Street, Tulsa, Okla.

Phillips University, Enid, Okla., June; Colorado Springs, Colo., July.

Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago, New York City, Feb. 15; Chicago, Ill., April 1.

Mrs. Wesley Porter Mason, 5011 North Street, Dallas, Texas.

Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.

Minneapolis, February, and Chicago, March.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Waco, Feb. 16.

Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.

Mrs. Ura Synnot, 824 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8, June 28.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.

Isabel M. Tone, Lakeview Hotel, Los Angeles, Cal.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

Oklahoma City, Spring and Summer.

Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.

Wichita, Kansas, June 2.

Mattie D. Willis, 617 So. Fourth Street, Waco, Texas.

Waco, June 17; New York City, August 2.

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ACROSS THE COUNTRY

Albany, N. Y., January 10, 1920.—The most important event of the month in musical circles was the concert of Sophie Braslau, contralto, and Cornelius Van Vliet, cellist. It was the first of the season's Franklin subscription concerts and the program was enthusiastically received by a large audience. Miss Braslau sang the "Che faro senza Euridice," from "Orfeo ed Euridice," with fine effect, and "Brindisi," from Donizetti's "Lucrezia Borgia," equally well. In addition to two groups of songs she also sang the "Robin Woman's Song" from Cadman's "Shanewis," "O Dry Those Tears" of Del Diego, and the "Eili, Eili" of Shalitt. Eleanor Scheib was her accompanist, accomplishing this task in a pleasing manner. Mr. Van Vliet delighted his hearers with two groups, including two MacDowell compositions, a Mozart dance and Popper's tarantella, all given in good taste and with fine artistry. Rudolph Gruen, accompanist for Mr. Van Vliet, proved most able.

Maggie Teyte, soprano, and Albert Spalding, violinist, are the artists secured by the Chromatic Concerts, Troy.

T. Frederick H. Candlyn gave a piano recital for the Semper Fidelis Society, his numbers including Sinding's "Marche Grotesque," Irish and Russian folk songs, Chopin's scherzo in B flat minor, a "Morris Dance" by Edward German, and the Chopin polonaise in A flat. Mr. Candlyn preceded each number by explanatory remarks.

A trio of women's voices was heard in the First Presbyterian Church in several selections, directed by Dr. Harold W. Thompson. The personnel of the trio included Marietta White and Mary C. Whish, sopranos, and Marie Bernardi Taaffe, contralto.

The choir of the Madison Avenue Reformed Church presented the cantata "The Sermon on the Mount," William L. Wildemeyer conducting. In addition, Mrs. Christian T. Martin sang "With Verdure Clad," from "The Creation," and T. Tertius Noble's unaccompanied quartet, "Fierce Was the Wild Billow," sung by Mrs. Martin, Jean Newell Barrett, Frederick J. Maples and Leo K. Fox.

Frank G. Ruso, bass, gave a group of songs for the Woman's Republican Club of the City of Albany recently. The speaker was Secretary of State Francis M. Hugo, who has stated that he believes it the duty of the State to aid the study of music through the public school system.

The Troy Vocal Society gave its first concert of the season in Music Hall of that city, the soloists being Helen Jeffrey, violinist, and Robert Quait, tenor. James McLaughlin, Jr., conducted.

Victor Biart, American pianist, gave a lecture recital before the music section of the Woman's Club of Albany in Chancellors Hall, playing the music of France, Russia and Finland.

Jonas H. Brooks, music patron, who has a valuable collection of violins, observed his seventy-second birthday recently, a dinner being arranged in honor of the occasion by Julia Newton Brooks, his daughter.

An event of interest will be the presentation in March of Handel's "Judas Macabaeus" by a quartet and chorus, under the direction of Lydia F. Stevens. There will be both organ and orchestral accompaniments. The soloists will include Jeannette Reller, soprano; Mrs. William James McCann, contralto; George J. Perkins, tenor, and Kolin Hager, baritone. The chorus will be recruited from the Monday Musical and Mendelssohn Clubs.

George Rasely, tenor, who has won praise on the concert stage, will be the assisting artist at the first concert of the season of the Monday Musical Club.

Margaret Ryan was the soloist with the Community Chorus, singing two groups of songs. Her accompaniments were played by J. Austin Springer.

Lillian Jones, violinist; Agnes E. Jones, pianist; Marcella Bradley, whistler, and Mrs. Harry Whitman, soprano, were heard in a musicale arranged by the Woman's Republican Club.

Arnold Janser, cellist, played at Temple Beth Emeth recently, J. Austin Springer acting as accompanist.

The Music Study Club of Troy met at the Willard Conservatory for an evening of song cycles and concertos. Among those who participated in the program were Mary Perkins, Mrs. Albert Geiser, Mrs. Charles Wheeler, Ella Westwood, Julia Schuldt, Avilla McLoughlin, Mrs. William T. Lawrence, Florence McManus, Mrs. Frank Catricala, Jr., Ruth Hardy, Emma Lotz and Teresa Maier.

Bart Dunn and Agnes L. O'Brien gave a voice recital in St. Columba's Church, Schenectady.

The choir of St. Olaf's Lutheran College, Northfield, Minn., will appear in concert here April 29.

At the midwinter recital of the Monday Musical Club at the Historical and Art Society, Mrs. Edward H. Belcher, soprano, and Mrs. George D. Elwell, pianist, presented the program. Mrs. Elwell gave a group of Chopin compositions and a group of five Grieg numbers with fine effect, and Mrs. Belcher, always a favorite with Albany audiences, was heard in several numbers, including "My Heart Ever Faithful," Bach; the "West Wind" and "South Wind," by Salter; Ganz's "The Angels Are Stopping," and Lehman's "Magdalen at Michael's Gate." Mrs. J. Malcolm Angus was chairman of the ushers, these including Mrs. G. Ernest Fisher, Mrs. Walter Levings Ross and Clara Tremmel.

Bay City, Mich., January 8, 1920.—Under the combined auspices of the Rotary Club, the Kiwanis Club, the Palestrina Club and the Thursday Musicales, Bay City is having a series of concerts this winter at the Washington Strand Theater. It began on November 10 with a concert by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor. A Tchaikowsky program was presented made up of the "Mozartiana" suite and the fifth symphony, with the D major concerto for violin, played by Ilya Schkolnik, the concertmaster. The house was completely filled by a most enthusiastic audience. Other numbers in the course are to be given by the Tollefsen Trio, on February 2, and by Oscar Seagle and Barbara Maurel in joint recital at a later date.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Columbus, Ohio, January 17, 1920.—The New York Symphony Orchestra, under the leadership of Walter Damrosch, was heard by a capacity audience at Memorial Hall, January 15. The program opened with the prelude to the third act of "Lohengrin," played with clarity and strength. The four movements of Tchaikowsky's symphony in B minor, "Pathétique," were very enjoyable and brought forth storms of applause, the allegro con grazia movement being especially delightful. Lightness and delicacy charmed in the rendition of Moszkowski's intermezzo and "Perpetuum Mobile" from suite, op. 39. George Barrère, flutist, was soloist and played two Widor works smoothly and artistically. Berlioz's "Rakoczy March," the final offering, heroically set forth, also won enthusiastic acclaim. The Woman's Music Club presented the orchestra.

Dallas, Tex.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Fort Worth, Tex., January 9, 1920.—A chorus of more than two hundred voices, under the direction of Carl Venth, with piano, organ and orchestral accompaniment, gave a wonderful rendition of "The Messiah" during the holidays. The soloists were Pearl Calhoun Davis, soprano; Mrs. Holt Hubbard, contralto; Ava Bombarger, tenor, and Bernard Taylor, baritone. The choruses were excellently rendered from beginning to end, voices and instruments responding as one big instrument to the conductor's baton.

Pearl Calhoun Davis, who has won a place in the hearts of Fort Worth music lovers, was heard to advantage, and her rendition of "I Know That My Redeemer Liveth" was worthy of praise. The alto solo, "He Shall Feed His Flock," was beautifully sung by Mrs. Hubbard. Mr. Bombarger's voice was well suited to the tenor solos, and Mr. Taylor, although a baritone, sang the bass part throughout the entire oratorio with excellent style and finish. Jean Hayes Taylor was at the organ and W. J. Marsh at the piano. The oratorio was repeated Sunday afternoon, January 4, to a crowded house.

Concerts to be given in the Harmony Club course are by Rudolph Ganz, pianist, and Carolina Lazzari, contralto, on February 7, and Frances Alda, soprano, with Charles Hackett, tenor, on April 26.

Arlene McKenney, mezzo-contralto, of Boston, Mass., and Alla Wright, pianist, of Louisville, Ky., new members of the Fine Arts faculty of Texas Christian University, and Carroll McKee, dean, were heard in a recital recently. Miss McKenney has a beautiful voice, which she uses intelligently. Of special interest was her interpretation of a Russian group and "The Cry of Rachel." Salter. Miss Wright was a pupil of Leschetizky for several years and shows the result of her thorough training. Mr. McKee contributed to the success of the program by his artistic accompanying. A special feature was the rendition of three songs composed by Carl Doering, head of the theory department of the university.

As an aftermath to the music memory contest conducted in the schools of this city, under the auspices of the Fort Worth Record and supervised by Mrs. Charles G. Norton, music editor, the Harmony Club, following the suggestion of the corresponding secretary, Mrs. Louis Morris, is promoting a plan whereby the local schools may be provided with records, the lack of which is keenly felt by the children in the schools. All music clubs in the city will co-operate in this movement.

The Texas Christian University has secured Bertha Anna Cooper, of Chicago, as head of the voice department. Miss Cooper has a lyric soprano voice and has had marked success as head of the voice department of Iowa State University.

Frederick Cahoon, violinist, and Helen Fouts Cahoon, coloratura soprano, who for the last six years have been connected with the Texas Christian University, have resigned from that institution and will open private studios immediately at their new residence, 750 Ninth avenue.

Through the medium of the Euterpean Club, Bernard U. Taylor, singer and voice teacher, offers a year's scholarship in voice training to a deserving young man or woman between the ages of eighteen and twenty-five. A competent committee will be selected to pass on the merits of the applicants.

Harrisburg, Pa.—(See letter on another page.)

Joplin, Mo., January 1, 1920.—The musical season of this community was ushered in by the opening concert of the Fortnightly Music Club at the First Congregational Church, where a capacity house heard the splendid program, consisting of vocal and instrumental numbers and a paper on the "General History of American Music," which was given by club members. The club is studying American music this year and gives a program by local talent once each month, besides which it presents the very best available artists. Last year these included Mabel Garrison, Guiomar Novas, Reinold Werrenrath, Harold Bauer, the Barrère Ensemble, Jacques Thibaud, and the Minneapolis Symphony Orchestra for an afternoon and evening concert. This season Paul Althouse, Olga Samaroff, Anna Case, Leon Sametini, Josef Lhevinne, Flonzaley Quartet and Emil Oberhoffer and his Minneapolis Orchestra are the attractions.

After the regular rehearsal of the Apollo Club, Tuesday evening, refreshments were served and a smoker was enjoyed. Incidentally, some very interesting talks were given by the honorary members who had been invited to be present. The club recently assisted in the dedication of the new Y. M. C. A. building, and later gave two concerts at the Hippodrome Theater.

The Ladies' Choral Club, under the direction of W. H. Leib, is soon to appear in concert for the benefit of the Provident Association.

On Thursday, January 22, the City High School will hold the semester examinations for pupils who are spe-

cializing in music. It is interesting to note that the High School furnishes a combined course for music pupils, thus encouraging pupils to give this talent serious consideration while they are yet in their home school.

Lawrence, Kan.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Minneapolis, Minn.—(See letter on another page.)

Missoula, Mont., January 14, 1920.—The male chorus organized this season, under the leadership of De Loss Smith, dean of music in the State University, is a thriving organization. The rehearsals are well attended and a great deal of interest is manifested. Later in the season the chorus will present a number of programs.

The last of a series of successful Sunday afternoon piano programs given by the pupils of the Swartz Studio was rendered on Sunday afternoon, December 21, in the parlors of the Y. W. C. A. home on East Cedar street. These programs have been a source of pleasure to both the classes giving them and those attending. The class will present another series later in the season.

The music department of the Missoula Woman's Club met Monday afternoon, January 12 in the Y. W. C. A. parlors. The subject for the study hour was "American Folk Songs," with Mrs. McMurry as leader. Mrs. Lambers played a selection from John Powell's "At the Fair," and Elsa Swartz gave the "Negro Elegy" from the Powell suite, "In the South." Mrs. Walter Pope sang some old Kentucky songs. The next meeting of the music department will present the work of the children, Elsa Swartz leading. The program will be given entirely by children, both at the piano and in chorus, the chorus work being in charge of Mabel Palmer, music supervisor in the public schools.

Montreal, Canada.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—(See letter on another page.)

Schenectady, N. Y., January 2, 1919.—The first programs in the concert series for public school children, in Schenectady, N. Y., have recently been given with the following artists appearing: Lelah Inez Abrams, harpist, of Albany, and Hazel Bird, soprano, of this city, accompanied by Catherine Pierce. The same program was given six times in order to accommodate all who wished to hear it. Selections suitable for children were rendered, the artists giving informal explanations before presenting their numbers. The concerts proved a great success. For the remaining events of the series, it is planned to have a famous young violinist, a well known pianist and a boy soprano. Inez Field Damon, director of music in the city, is managing the course.

Seattle, Wash.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Sweet Briar, Va., January 20, 1920.—In a letter from this city, which was published in the MUSICAL COURIER for January 8, the writer stated that "Golden Rod," "Birds of Passage" and "Coasting" were written by Chopin, whereas these beautiful numbers are from the pen of Cecil Burleigh, one of America's foremost composers.

Wichita, Kan., December 29, 1919.—A short review of the season to date brings out three recitals of paramount importance—Mme. Schumann-Heink, with Frank La Forge at the piano; a piano recital by Fannie Bloomfield-Zeisler, and a program by Arthur Middleton. Schumann-Heink appeared on the Municipal Course to an overflowing house. The other two recitals were on the Knights of Columbus Course, which has little patronage. Both of the artists were eminently worthy, and it was a matter of much regret to Wichita and its music lovers that they were not heard by like-wise overflowing houses. The city raises the question whether a Municipal Course at low prices will not entirely obstruct every other musical event of like nature, for there is no argument as to the importance of the other two recitals. The season to date has not been in any measure as full of musical activity as in past seasons.

The Municipal Course later put on a mixed program by Harold Proctor and assisting artists which was attended by an immense audience.

A few musical attractions remain to be heard on both artist courses. There has been no private managerial activity in the city so far this year.

Notices have been received of the State Music Teachers' Association meeting, to be held at Topeka, February 18 to 21. Several local musicians will attend this event.

Music circles here extend to Theodore Lindberg sympathy in the loss of Mrs. Lindberg, who passed away recently. She was an active co-worker who was widely known.

Terry Ferrell, the national first prize winner in violin at the N. F. M. Clubs' biennial contest, has prepared his repertory for club dates, arranged under the national association's auspices. He is including the Saint-Saëns B minor, Wieniawski No. 2, Vieuxtemps fourth and second concertos, besides the Bach chaconne and considerable other Bach unaccompanied work for his programs. Mr. Ferrell has been continuing his work with Ralph Brokaw. The Municipal Band has resumed its weekly Sunday programs at the Forum. Local soloists are assisting, and a fair attendance is usually reported.

The Wichita Beacon has expanded its vision and contains a weekly section devoted to local music news, with T. L. Krebs as editor. The Beacon has always been interested in the city's musical affairs, and has in Elmer T.

Peterson, the assistant editor to Governor Allen, editor in chief, a staunch supporter in all things of worth while musical extent. Local papers are a vital help in music matters, and the musicians of Wichita look for a wide policy in the news columns.

Washington, D. C., January 5, 1920.—M. F. Kline and Leopold Jacobson, managers of the "Concerts Diplomatiques" and Chamber Music Society, have jolted the Washington public into a realization that it can enjoy Sunday evening concerts by Metropolitan Opera stars as well as the one and only metropolis. Marie Rappold, Kitty Beale, Helena Marsh, Giovanni Martinelli, Rafael Diaz and Millo Picco, assisted by Giuseppe Bamboschek at the piano, gave the first of the series of ten "Concerts Diplomatiques" Sunday, January 4, at the Belasco Theater. The success of this, the first concert, assures the balance of the series as far as attendance is concerned, and, without doubt, the Messrs. Kline and Jacobson will uphold the brilliance and high standard of operatic performance offered on this first occasion. The list of artists engaged includes Pasquale Amato, Claudia Muzio, Alessandro Bonci, Eleanor Brock, Tamaki Miura, Toscha Seidel, Marguerite D'Alvarez, Ema Destinn, Julia Claussen, Leopold Godowsky, Titta Ruffo, Yvette Guilbert, Mischa Levitzki, Emma Roberts, Louise Tomer and Mme. Tetrassini. Miss Beale, soprano of the Metropolitan Opera forces, is

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in Chicago Examiner

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a Washington girl and rightly received an ovation from the many friends in the audience who have known of her successes and progress. Mme. Rappold, always a favorite with Washington audiences, made her artistic self felt, being especially heard to advantage in the duet with Mr. Martinelli, "Tu in questa tomba," from "Aida." Helena Marsh was heard (to good effect) only in duets, and left her auditors anxious for more from her wonderfully rich, full contralto voice. Mr. Diaz was enjoyed in his singing throughout the evening. Mr. Martinelli was in high spirits and altogether conquered Washington with his personality, voice and readings. Millo Picco, baritone, pleased especially in "Eri tu," from Verdi's "Masked Ball." The artistic subordination of the accompanist, Mr. Bamboschek, was excellent. A long step forward has been taken in the artistic life of Washington.

Philadelphia Society Gives "Martha"

"Martha," in English, was the opera scheduled for the forty-eighth performance of the Philadelphia Operatic Society, Wassili Leps, conductor, at the Metropolitan Opera House (Philadelphia) on Tuesday evening, January 27. The cast of characters included Charlotte T. Loeben, Kathryn E. Noll (debut), Joseph W. Clegg, Paul Volkmann, B. Russell Dolan and Alice Cordé, with a chorus of 150, a ballet of forty, and an orchestra made up of members of the Philadelphia Orchestra. Other operas which have been given by this organization under the capable direction of Mr. Leps consist of "Aida," "La Bohème," "Madame Butterfly," "Pagliacci," "Cavalleria Rusticana," "Carmen," "Faust," "Der Freischütz," "Norma," "Lucia," "Mignon," "Bohemian Girl," "Robin Hood," "The Serenade," "The Gipsy Baron," etc. The society is one of the pioneers in the promotion of "opera by the people for the people," and has demonstrated that such organizations have a great field of utility to help American singers. The plan has been to give only complete productions of the operas with a full cast of principals, all the scenery, and a complete opera orchestra. Honorary members of the Philadelphia Operatic Society include E. T. Stotesbury, Otto H. Kahn, Victor Herbert, Edward Siedle, Mrs. Julian Edwards and George Maxwell.

A complete report of the performance of "Martha" on January 27 will be published later.

Orlando's Fourth Annual Music Festival

Orlando, Fla., will hold its fourth annual music festival at the Phillips Theater in that city on February 12, 13, 14, 15 and 16, six concerts being given at that time. Ema Destinn is scheduled to give the opening

concert on Thursday evening, February 12. The following evening Elgar's "Caractacus" will be given with a festival chorus of 200 voices, directed by Walter Drennen. The soloists are to be Betsy Lane Shepherd, James Stanley, Arthur Middleton and Paul Althouse. On Saturday afternoon, Artur Rubinstein, pianist; Cyrena Van Gordon, contralto, and Mary Warfel, harpist, will be heard in recital, and that evening the artist will be Frieda Hempel, assisted by Conrad Bos, pianist, and August Rodeman, flutist. Handel's "The Messiah" will be presented by the festival chorus on Sunday afternoon, under Mr. Drennan's direction, the soloists at that time being Betsy Lane Shepherd, Cyrena Van Gordon, Paul Althouse and Arthur Middleton. A miscellaneous program of operatic arias, duos, trios, quartets, etc., will be presented Monday evening, February 16, as the final concert, by Betsy Lane Shepherd, Cyrena Van Gordon, Paul Althouse, Arthur Middleton, James Stanley, Winston Wilkinson, violinist, will also be heard on this occasion.

First Saenger Tea Well Attended

On Tuesday afternoon, January 20, the first of a series of monthly musicale-teas, which are to be given by Mrs. Oscar Saenger on the third Tuesday of each month, was attended by many pupils and well known people in the musical world. During the afternoon a program was rendered by a number of Mr. Saenger's pupils, all of whom displayed careful training.

The program opened with three songs—"Jewel Song" from "Faust" (Gounod), "Dawn" (Pearl Curran), and "Non Ho Parole" (Sibella)—rendered by Miriam Klein, soprano. Miss Klein possesses a voice of pleasing quality, and the ease with which she emitted her top notes made one feel that she is not a limited singer.

Richards Hale, baritone, was next heard in "Sea Fever," Ireland; "Dissonance," Borodin, and "De Ole Ark's a-Moverin'," Guion. He revealed a voice of rich and sympathetic quality, which he used intelligently. As an encore he gave a delightful rendition of "Tommy Lad," Margetson.

Augusta Snyder, the mezzo-soprano, charmed her hearers with her interpretations. Her voice is of an unusually fine quality and she sings with much style. Her selections were: "La Mort de Jeanne d'Arc," Bemberg; "Si je pouvais mourir," Barbirolla, and "Mama non M'ma," Mascagni.

And last but not least comes little Ruth Bender, a child of thirteen or fourteen, who has been working with Mr. Saenger for over a year. Since the writer heard her last she has made remarkable strides. Her fresh young voice has taken on in power and she sings such numbers as "Sol-veig's Song," Grieg, with amazing skill. Her other number was "The Robin Sings in the Apple Tree," MacDowell. Emily Miller furnished delightful accompaniments, as well as Mrs. Saenger, who was at the piano for little Miss Bender. Antoinette Guffin and Dorothy Branthoover presided at the tea table.

Aurore La Croix Wins Plainfield Audience

Aurore La Croix was chosen as one of the soloists for the first membership concert given recently by the newly organized Musical Art Society, of Plainfield, N. J. The large assemblage of the club members gathered at the Hartridge Auditorium enjoyed the program to the fullest extent, and the next day the music critic of one of the dailies said that Miss La Croix won her audience at once by reason of her unusual and charming personality. He further stated that in the Rachmaninoff sonata and in her solo groups she displayed a flexible command and beauty of interpretation that easily places her among the foremost pianists of the day.

Letz Quartet Gives Concert at Columbia

The Letz string quartet gave a concert of chamber music at Columbia University, Horace Mann Auditorium, January 15, attracting an audience clearly interested in everything played. Beethoven's quartet in F minor, the variations on the theme "Death and the Maiden," by Schubert, and Tchaikowsky's quartet in F major, op. 22, made up a program of much variety, in which something pleased everyone. The ensemble associated with this quartet was again in evidence, the experienced Mr. Willeke playing cello as substitute for Mr. Maas.

Grainger Plays to "Sold Out" Houses

Percy Grainger appeared as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, in Washington, D. C., on January 20, playing Grieg's A minor concerto. Mr. Grainger is having phenomenal success at all concerts this season, appearing in almost every case before "sold out" houses.

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National Opera Club Annual Performance

The sixth annual evening of grand opera and ball of the National Opera Club of America, Baroness Katharine Evans Von Klenner, founder and president, brought together a large audience in the grand ballroom of the Waldorf-Astoria Hotel, January 22. Enthusiasm marked the events of the evening from singers to orchestra and audience. The keynote of the spirit of enjoyment was struck at the outset with the able playing by the orchestra of the bright, happy sounding overture to "The Merry Wives of Windsor," played under Conductor Fiqué's baton with much gusto. The "Barcarolle" from "The Tales of Hoffmann" (Offenbach) was gracefully sung by the National Opera Club Choral, the young women possessing fresh, true voices, the stage setting being pretty, and everything going well under Conductor Sapio's direction.

At this juncture Mme. Von Klenner came on the stage, and gave one of her inimitably winning talks, embracing announcements of club plans, including a special welcome to the score of women's clubs represented by guests of honor in the boxes (among them Mrs. Harry Foster, of Little Rock, and other guests from Rochester and elsewhere), and the official announcement that the National Opera Club would give an operatic performance in complete fashion, February 6, for New York's "Music Week," at the Manhattan Opera House. The house is then placed at the disposal of the club through the courtesy of Mrs. Oscar Hammerstein, vice-president of the N. O. C. She was introduced to the audience by President Von Klenner, and said a few graceful and appropriate words from her box seat, especially mentioning the coming opera season at the Manhattan House, a Gallo-Hammerstein enterprise. Further announcement was that because of sudden throat trouble Mme. De Pasquale could not sing the name part in "Lucia," and at the last hour Beatrice Bowman had been secured, who would sing without rehearsal. The splendid ability of Mildred Holland, the club's stage manager, was also acknowledged.

Following this spontaneous talk by President Von Klenner, Carl Fiqué conducted the performance of the Mad Scene from "Lucia," in which Mme. Bowman, of course,

Scene from "Aida," in which Mme. De Vere Sapio sang the title role, with Vladimir Dorriani as Rhadames. The duet between these singers was well sung and acted, the beautiful high B flats of Mme. De Vere being conspicuous in the slow portion. Signor Dorriani has a fine tenor voice, looks well, and is evidently an experienced actor. Anna Bosetti as Amneris, Signor Gravina as Ramfis, and the Amonasro of Orrin Bastedo were conspicuously well sung and acted. Enthusiastic singing, wideawake tempos and marked effectiveness lay in the ability of Conductor Sapio, who guided everything with verve.

Following the performance general court was paid President Von Klenner, who received hundreds of congratulations. Her box, with the N. O. C. flag, the life size bust of herself in marble at the side, and the distinguished guests, was the cynosure of all eyes. Dancing followed, under the direction of H. C. Copius, the floor committee consisting of Thomas Nixon, Francis W. Clinton, J. W. Loeb, Walter Kearns, Charles Baker and S. Seligson. Plans for the remainder of the season of the National Opera Club include: February 6, 1:30 p. m., American grand opera; March 11, 2 p. m., French opera; March 25, 8 p. m., production of an opera, followed by dancing; April 8, 2 p. m., operatic novelties of the season; April 29, 8 p. m., production of an opera, followed by dancing, and May 13, 1:30 p. m., annual meeting and election, followed by program.

Ugo Ara Off for Italy

Ugo Ara, formerly violinist of the Flonzaley Quartet, sailed January 24 on the S. S. Cretic for Italy, where, during two months, he intends to visit Naples, Rome, Florence, Venice, Milan and Turin. The principal aim of his journey will be the development of that plan of "musical ex-



Photo by Apeda

UGO ARA,

Just appointed assistant secretary of the Berkshire Festivals, and now visiting Italy on a musical mission.

change" between Italy and America which he started over a year ago. He will come in touch with the most important personalities of young musical Italy, such as Malipiero, Tommasini, Casella, Respighi, Pizzetti, and with his old friends Arrigo Serato, Leone Sinigaglia and Ernesto Consolo.

Most of the modern compositions sent to Mr. Ara from the Italian Ministry of the Interior were successfully performed in this country, among them: Casella—"Pagine di Guerra" (Damosch); Pizzetti—"Prelude to 'Fedra'" (Stokowski); Malipiero—"Pause del Silenzio" (Rabaud and Stokowski); Respighi—"Fontaine di Roma" (Stransky and Stock); Tommasini—"Notturmi" (Stock).

Songs by Respighi and Castelnuovo were successfully introduced in this country by Alma Gluck last season. Eva Gauthier in her "modern Italian" concert of a few days ago, presented striking songs by Pizzetti, Castelnuovo, Casella and Malipiero. "La Movicata," by Respighi, a modern song full of melody (!), had to be repeated. Mr. Ara will return to this country in the spring. He has been appointed by Mrs. Coolidge as assistant secretary for the Berkshire Festivals.

Artists Engaged for Oberlin Festival

The Oberlin Choral Union of Oberlin College, Oberlin, Ohio, has engaged all of the soloists for the coming festival on April 26 and 27. Dvorák's "The Specter's Bride" will be sung the first night with the following principals: Lucille Lawrence, soprano; Paul Costello, tenor, and J. Campbell-McInnes, baritone. The same trio will appear the following evening in "Aida," which will be given in concert form. In addition, Emma Roberts will sing the music of Amneris and Malcolm McEachern will have the part of the High Priest. Miss Roberts will also be soloist with the Cleveland Symphony Orchestra at the matinee.

All of the above mentioned artists are under the management of Daniel Mayer.

Robert Quait Not a Bass Singer

The caption under the photograph of Robert Quait in last week's MUSICAL COURIER referring to him as a bass requires corrected classification. With a tenor voice extending to high C it is quite clear that the error was not caused by there being any question about the character and range of his voice. Mr. Quait succeeds Paul Althouse at the prominent West End Collegiate Church in New York, and Arthur Middleton's position as bass soloist of the quartet is in no way endangered.

Paradiso Forming Opera Company

It may seem strange that the foreign element in America has made a more strenuous effort to have operas sung in English than the Americans themselves. A striking illustration of this statement is to be found in the fact that Donato A. Paradiso is not only a champion of opera in English, but is organizing an opera company which shall be second to none in artistic worth, and, furthermore, shall have the advantage of having texts that every American can understand. Mr. Paradiso, now a citizen of the United



DONATO A. PARADISO,
Italian voice specialist.

States, is working with characteristic energy and intensity to bring about better operatic conditions in the land of his adoption. Born in Italy, his musical education was obtained from the greatest masters of that country. In the exacting routine of the opera of Milan, Naples and Bologna, the young tenor's successes began. With the rigid training of the old world he combines the energy and enthusiasm of the new—certainly a man to succeed in his endeavor to bring opera nearer to the hearts of the American people. Furthermore, this shall be a means of promoting and encouraging earnest musical endeavor among the young singers of our own land.

During the late war one has come to a realization of our own strength and versatility. At last Americans have learned that they can be independent of Europe in every form of enterprise. The success in all branches of art has been such as to warrant the development of our abundant resources. "Heretofore," says Mr. Paradiso, "we have waited for Europe to give her seal of approval to art and artists. But why should we continue in that beaten path when we are in a position to accept or reject, just as the standards of our good judgment may dictate? Our opinions and tastes have matured. Why not give our singers the benefit of this development and let them sing in opera of the highest order, and in the English tongue, which, after all, is as musical as any other? With this end in view, I am devoting two hours every day to voice trials. Remember, material must be had for every branch, from leading roles down to the chorus. All will be given an impartial hearing." All applicants are asked to call as soon as possible at studios 807-808, Carnegie Hall, between the hours of 1 and 3.

New Teachers on Leefson-Hille Faculty

The Leefson-Hille Conservatory of Music (Philadelphia, Pa.) has added two new teachers to its staff of instructors. John C. Van Hulsteyn, formerly connected with the Peabody Conservatory of Music in Baltimore for twenty-two years, now is the head of the violin department, and Mary Fulton Gibbons, an artist who has appeared in concert extensively both here and abroad, hereafter will be a member of the violin faculty.

Another Dunning System Class for New York

Mrs. Carrie Munger Long recently completed a most successful normal class in Chicago in the Dunning System of Music Study for Beginners. Her New York class begins on February 1, and a large number of teachers in that city have signified their desire to undertake the course. The Dunning teachers are multiplying so fast throughout the entire country that they now have become a vital power in the pedagogical world.

Forty Cities in Garrison's Concert Tour

At the close of her season at the Metropolitan on February 2, Mabel Garrison begins an extended concert tour which will embrace forty cities. Her engagements include appearances with the Chicago and St. Louis orchestras and a New York recital on February 23.



KATHARINE EVANS VON KLENNER,
President of the National Opera Club.

won main honors. Her coloratura voice was pleasing, especially in the high notes, with Cs and D flats true and tellingly sung. The cadenzas for voice and flute went with unity, and several recalls rewarded the comely Mme. Bowman at the close. A. Gravina's immense baritone voice and stage routine as "Bide the Bent" was heard and seen to advantage, and the efficiency of the National Opera Club chorus was again demonstrated. Last came the Nile

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have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

There are more Sohmers in use in the Metro-
politan District than any other artistic piano.

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PAUL ALTHOUSE WRITES:

New York, June 19th, 1919.
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIR:-

You are certainly to be congratulated on your
splendid achievement in the production of the
Autopiano, which I consider one of the finest players
I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

